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### ARE THE TIMES RIPE FOR A NINE-HOUR DAY?

BY MANAGER.



HAVE read with great interest in recent numbers of the various trade magazines, articles on a shorter working day, the most of them appearing to emanate from the employe's side of the house, and as I have not seen an equal number from the other side (at the present moment I cannot recall a single one) I am going to try in my feeble way to present the other side — the employer's.

At the start I wish to say I am no pessimist. No one would hail with more joy than I the advent of a shorter day. My position as manager of a printing office makes me an employe as well as an employer. My salary is just as much to me as it is to any other man in the office; it is what supports myself and family, and what I am able to save is a nest egg for something better. If I could work less hours I should welcome it as heartily as the "devil."

The greater number of articles and letters to the magazines have been very much alike; an appeal to the typographical unions to take action that will result in the national convention deciding in favor of a shorter day. By whom are these articles written? Usually, I should say from their tenor, by a newspaper compositor; in most cases certainly the argument is from a newspaper compositor's standpoint. What do they know about the exigencies of the case as applied to job and book printing offices? What do the majority of news compositors know about the question? Comparatively little.

As the job offices come under the direction of the unions it is nothing but proper that the effect of a nine-hour day upon them should be carefully considered. The reduction of the working day to nine hours reduces the time and product ten per cent, and I

venture the assertion that there are more job offices today whose actual profits, after deducting depreciation, interest on plant, etc., are under rather than over ten per cent.

How is this loss to be equalized?

Employe answers, "Raise your prices for work."

Easily said, but not so easily done. Let me give two reasons. Americans like to "shop." If the prices are raised, they will go the rounds of the printing offices until they find one where they can get the work done cheaply. "Ah," you say, "but it is another printer who cuts the price, the union is not to blame for that."

That brings me to my second reason, which is, amateur offices and offices run by *late* employes, who are in the most cases union men. These offices are usually located in a small room, at a low rent, have one or two job presses, the whole plant bought on long time of one of the many dealers who will make them as low figures as they will the larger offices for cash in thirty days; nothing to figure for superintendence, proofreading, bookkeeping, office expenses or power, and the proprietors satisfied to earn union wages or a very slight advance.

These are the offices that set the prices. Let me cite two cases that came under my observation recently.

The first is from an amateur office that has one job press and, besides the proprietor, one girl, who doubtless sets jobwork and gets not over \$7. per week.

A gentleman wanted me to give him a price for 10,000 sixteenth-sheet dodgers. There was at least three hours' composition on it and I quoted him \$10 for the job, which I considered way down to hard pan. He laughed at me. "Why Mr. Amateur did the job before for \$7.50."

The second instance was a stationer who asked me what I would print envelopes for by the thousand, he to furnish the envelopes. "One dollar per 1,000,"

said I. "You are not in it; Smith & Brown will do them for 65 cents per 1,000," was his reply. Smith & Brown are members of the union, attend the meetings and vote on questions of hours and wages.

Is this right? Can we who run large offices under great expense raise our prices in the face of such competition from union members?

I say, "No," and it behooves the unions to discountenance such operations and to use their best endeavors in stopping this wholesale massacre of prices. They can do it if they will use as strong methods as they do with their employers.

Some writers say that the building trades have shorter hours and so should printers. I infer from that that they mean the builder can *afford* to let his men make nine hours a day's work, and if they can an employing printer can. Let us analyze the two trades. The builder has a contract to build a house. His shop is an old dilapidated building in an out-of-the-way street and his rent is nominal. He carries no stock. When he wants lumber, brick, nails—in fact, anything—he gets them of the dealer and uses them immediately. The journeymen own their tools, so he doesn't have any money invested in that way. His invested capital is very small as compared with his work.

How is it with the master printer who employs a large number of hands? He is obliged, by the very nature of his business, to be situated in a central location at a high rent, furnish materials, power, light and heat for his help. The journeymen own a composing rule, tweezers and bodkin. The employer furnishes everything else. He has thousands of dollars invested in materials and presses, which are subject to a very great depreciation in value yearly—in fact, the whole plant should be changed at least every fifteen years or it is not up-to-date. All of this valuable plant is in the hands of his employes, who can, by negligence, add largely to the percentage of depreciation.

In what other manufacturing industry will you find such conditions?

I have heard journeymen say that if they had a nine-hour day they would do as much work as they now do in ten hours. Granting they are honest and are at present working for their employer's interest by giving him their best endeavors for ten hours, I say that it is impossible. If it were possible in the composing room it would not be in the pressroom, and when those two departments are not running in unison a loss is inevitable.

Presses are capable of turning off a certain number of sheets per hour; this cannot be increased without detriment to the press and a consequent loss of valuable machinery, hence there is a reduction of ten per cent in the output. This might be remedied by additional presses, but such a remedy would be very expensive, for more machines means more pressmen and feeders, additional floor-room, power, etc.

No, I do not think the times are ripe for a nine-hour day, and the above are some of my reasons.

Written for THE INLAND PRINTER.

### LINOTYPE METAL.

BY A. L. BARR.\*

WITH the addition of improved machinery, higher art and the continual demand for speed and simplicity in the publication of the modern newspaper comes the further demand for a more perfect knowledge of the requirements to obtain the desired results.

The time has come when the stereotyper no longer holds his position on the size of his muscle, regardless of brains and experience. He must know all about metals and machinery, for let me warn the stereotypers that the day is not far distant when the majority of the work they are now doing by hand will be done by machinery. The latest addition to the stereotyper's responsibility is the care of the linotype metal, and I would ask, How many know anything about the metal needed and its care? In the early part of the present year, this department contained an article on metal that ought to have been valuable to all stereotypers; but as it spoke of metals in general required for stereotyping and electrotyping, we will now devote some attention to linotype metal.

There are a great many different ideas as to what kind of metal should be used and how it should be handled. Some will tell you to use the same metal you do for stereotyping, while others consider that it should be kept separate and given different treatment. Let us review what is required of the metals for both purposes, and see if their objects and purposes are in common.

The stereotype metal for newspaper work is run in a large body and has to be soft to be able, in case the plate gets sprung in handling, to form itself to the cylinder after a few impressions are taken. It does not require that it should be very hard, as soft blankets are always used on rotary presses. The plates are so large, and the metal so thick, and having a large gate or tail, giving the dross and dirt plenty of opportunity to rise to the top, it is not absolutely necessary to keep newspaper metal in as fine condition as type metal. But how about linotype metal? In the first place, it should be fine grained—that is, it should be properly mixed and should contain no foreign substances. Almost any kind of metal will make a linotype bar; but take a magnifying glass and see if the bar is square and smooth; doubtless you will find that it is not, and this is a very important factor. Another difficulty is, if the bar is not properly made it will "grow" so fast that if you have some matter that stands a few days it will be the thickness of a thin matrix paper higher than that set every day. Another thing that causes a great deal of trouble is the dirt in the metal. I have seen three or four machines choked at one time, caused by the oil used in the metal and on

\* NOTE.—The attention of the reader is directed to the department of electrotyping and stereotyping conducted by Mr. Barr on another page of this issue.—ED.

the machine. I think linotype metal should be kept separate, and should have the best of attention to get the best results. What is it but a type machine on a large scale, and who would think of taking old stereotype metal to make into type? A type molder would tell you that you were crazy if you were to advocate such a thing; but some who have no knowledge of metals say that inasmuch as the linotype metal is to be used but once or twice, it does not follow that it should be as fine as type metal. This I will admit. If it did there would be very few machines in use today; but although it does not need to be as fine as type metal, it should be much finer than ordinary stereotype metal. For comparison in regard to the use of metals I would ask, Who would use electrotype metal for stereotyping? It is just a little inferior, but no more so than the difference between good linotype metal and stereotype

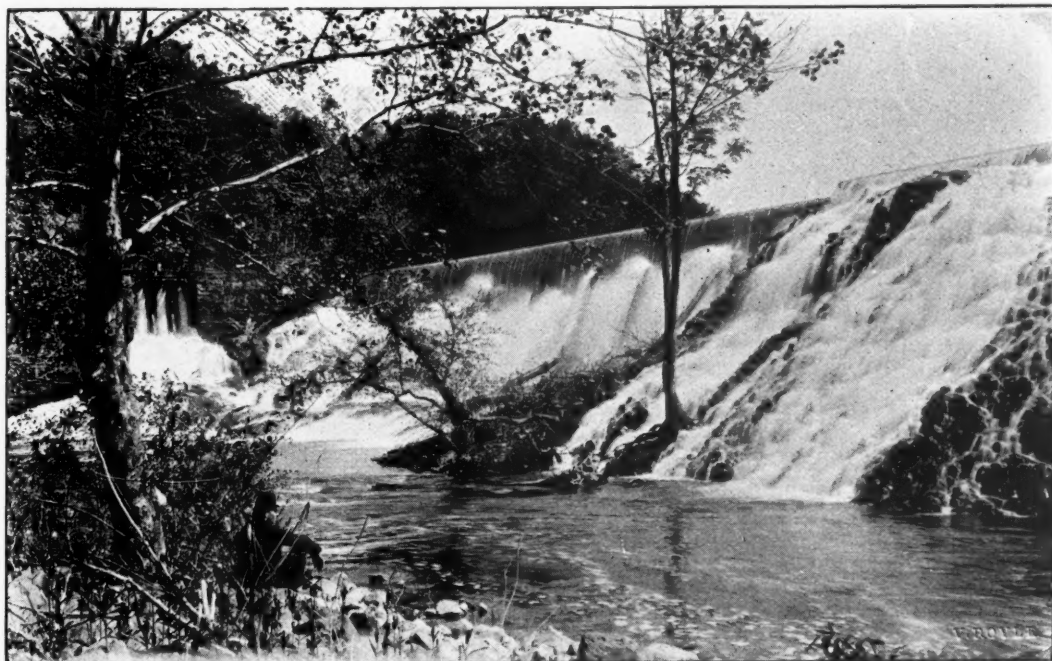
skimmed off all the dirt, sprinkle a little blacklead (plumbago) on the metal and stir well; also rub a little plumbago on the molds before pouring the slugs, and if you can get the machinist to use plumbago on the machine, that is, on the parts that become hot, you will find that your metal and his machine will give better satisfaction. Make your metal harder than for stereotyping.

Written for THE INLAND PRINTER.

#### GOVERNMENT PRINTING OFFICE JOBROOM.

BY HARRY C. YETTER.

**T**HIRTY-FOUR years ago Congress passed a joint resolution authorizing the establishment of the government printing office at Washington. From a small affair it has steadily grown in dimensions until today it stands as the largest establishment of its kind



Half-tone by Paul Bracht, Chicago.

POMPTON DAM, POMPTON, NEW JERSEY.

Photo by Vernon Royle.

metal. Now, should anyone insist on using electrotype metal to stereotype with, he would be laughed at for his ignorance, yet some are trying to accomplish virtually the same thing by using stereotype metal in their linotype machines. Some will say, "I have been using stereotype metal and have had good results." If you have, you will find at the end of the year that it has been very expensive, and also you will find that had you kept the linotype metal separate the results would have been more satisfactory in all particulars.

In regard to the care of linotype metal. In cleaning it, care should be taken to use only a high grade of oil to burn off with, as any engineer will tell you that if you get a low grade of oil on a machine that works on a dry heat, such as a gas engine, it will prove disastrous as it will form a crust over it and cause the machine to choke up. After you have burned out and

in the world, employing 2,910 persons, and maintained at an annual expenditure of \$3,542,222.80.

Having undergone many changes in the past, required by the steady increase of public printing and binding, it is destined to attain a still higher degree of efficiency under the business-like management of the present Public Printer, Mr. Th. E. Benedict, whose record as an efficient public official is already established.

Within this great institution of mechanical art is one department of which little has been written, and which is indeed a perfect hive of busy workmen. It is known as the jobroom.

This department occupies a space of 50 by 125 feet in one large room and is valued at \$125,000. As a branch department it is under the direct supervision of Mr. J. Louis Ulrich, whose portrait accompanies this

article, and who is ably assisted by Messrs. James B. Knapp and Robert Sommers.

Mr. Ulrich was born in St. Louis, in 1862, and learned his trade in that city. He afterward removed to Chicago, where he has been identified with some of



J. LOUIS ULRICH,

Foreman Government Printing Office Jobroom, Washington, D. C.

the leading establishments, and this department, under his management, while not as extensive as many private offices, has a record for turning out an immense volume of work, and it is doubtful if any private office of equal proportions can present a favorable comparison.

Here system, uniformity and rapidity has been obtained with a high degree of perfection, so much so that it has been said by many of experience that the work of a compositor has been enhanced fully thirty per cent.

Many will be surprised to learn that this department, occupying the small space that it does, with but 80 men at work, turns out all of the stationery and blankwork for the various branches of the government. This force of men, all of whom are picked from the main divisions for their ability, is divided as follows:

Foreman and assistants .....	3
Bookkeepers .....	1
Time clerk .....	1
Proofreaders .....	6
Copyholders.....	3
Make-up men.....	4
Stone men .....	5
Distributors .....	4
Compositors .....	50
Laborers .....	3
Total .....	80

The average pay roll per month during the last fiscal year, ended June 30, 1893, was \$6,866.72, while

the average expenditure per month for materials, sorts, etc., was but \$125.

The salaries of employes above compositors range from \$5 to \$3.60 per day, while for compositors the uniform rate of \$3.20 per day is fixed by law for time-work, the hours being from 8 A.M. to 5 P.M.

The class of work turned out is chiefly of the stationery and blank book description, similar to that used by railroads. Fine bookwork is quite frequently given this department, when it is above the ordinary publications of the government; but, as a general rule, this class of work is executed by the other divisions, this department being reserved for jobwork.

All work for the government has a style peculiarly different from any other, and it might be said that it is all intricate and complicated, requiring trained experience and ability. Display work, or work of an artistic character, is not an important feature, and the ability of the compositor is exercised in other directions, such as the handling of a huge blank of complicated tabular rulework, etc.

As has been said, system and expediency has attained a high degree of perfection, which is probably due to a few very simple rules. The Public Printer has the right by an Act of Congress to determine the style and character of all departmental work, and as a consequence the departments are compelled to make their copy conform to specific regulations which are issued for the guidance of all having the preparation of copy in hand.

Fanatical ideas are easily disposed of and never tolerated, neither is a job reconstructed or torn to pieces after it has been submitted by proof. Due regard is given, however, to copy, providing such can be done without detriment to the expediency of the work.

In the matter of blank books, great advantages over private offices have been gained. Jobs of this character are set before being ruled and are always made up to standard sizes of paper. The office is equipped with an abundance of material for this work, such as leads, slugs, furniture, etc., cut to lengths suiting the various sizes of paper. Valuable time is not wasted adjusting matter to delicate feint lines, the ruling being easily done after printing.

The writer, who has had an extensive experience in many large offices and who is now an employe of this department, is of the opinion that in the simple manner of handling the composition alone fully one-fourth of the time of a compositor in a private office is saved.

In all jobs requiring brass rule, rules are never pieced, thereby preserving neatness and perfect joints.

Proofs are read twice by copy by two readers and revised by a third. "Department Proofs" are sent out when called for and are held to relieve the proof-readers of the responsibility except in case of glaring errors.

Jobs sent to the pressroom are expected to be finished, so far as the composition is concerned, and

are only revised for position, etc. Under such a system, of which this is but a brief description, an immense amount of work has been executed, all of which is more or less complicated and intricate, proving conclusively that under proper management the work of a compositor can be made much more than ordinarily profitable to an appreciative employer.

The following table, taken from the books of the Public Printer by permission, will give some idea of the work executed for the fiscal year, ended June 30, 1894 :

*Statement of approximate cost of work executed for the Executive and Judicial Departments of the Government, for the fiscal year, ended June 30, 1893.*

Departments, etc.	* Printing.	Paper.	Blank books, binding, ruling, etc.	Total.
Treasury Department.....	\$176,542.19	\$48,207.19	\$121,766.56	\$346,515.94
War Department.....	70,828.58	18,104.02	38,912.93	127,845.53
Navy Department.....	50,598.01	4,907.81	15,357.03	70,862.85
Interior, Department of....	67,861.58	42,539.93	45,805.32	156,206.83
Patent Office.....	211,482.88	14,908.70	22,154.91	248,546.49
Postoffice Department.....	75,750.35	61,088.59	80,890.83	217,729.77
Agriculture, Department of	48,857.60	19,578.12	15,354.40	83,790.12
State, Department of.....	26,306.91	1,014.95	7,335.62	34,657.48
Justice, Department of....	7,711.53	671.09	1,578.08	9,960.70
Supreme Court of the United States.....	6,132.17	76.90	331.47	6,540.54
Court of Claims.....	11,270.81	148.60	459.31	11,878.72
Supreme Court, District of Columbia.....	582.77	30.54	339.45	952.76
Library of Congress.....	310.20	234.74	10,529.18	11,074.12
Executive Office.....	1,427.58	160.80	348.30	1,936.68
Labor, Department of.....	3,490.82	1,048.93	2,047.23	6,586.98
National Museum.....	9,328.52	1,331.63	981.70	11,641.85
Public Printer.....	4,701.20	827.55	1,718.09	7,246.84
Total.....	773,183.70	214,880.09	365,910.41	1,353,974.20

\* Includes composition and presswork.

These figures, however, cannot be taken as exclusively for the job department, as several items are included not properly belonging to this department, as for instance the amount opposite the Patent Office, which includes the printing of the *Patent Office Gazette*, executed in another department by itself. But with a few exceptions of this character it can be taken as the business of this department.

Columbia Typographical Union, No. 101, which exercises a jurisdiction over the men employed, has every reason for being proud of the record attained by its faithful members.

It has been estimated that the government, since the abolishment of the old contract system, has saved thirty per cent by doing its own work, and while many are of the opinion that the amount of expenditure each year is large, an examination of the vast amount of work turned out will quickly disperse this idea.

There remains but one reform yet to be adopted and that bids fair to become a law ; it is the placing of the office under some system of civil service, or other reform equally good, which will prevent the wholesale discharge of competent men every time there is a change of administration.

It is known that the President as well as the Public Printer favors this idea, and it is to be hoped that some solution of the problem will be found in the interest of those who honestly and faithfully perform their duties irrespective of their political affiliations.

Written for THE INLAND PRINTER.

### SHOULD HALF-TONE NEGATIVES BE MADE DIRECT FROM COLORED ORIGINALS?

BY W. H. HYSLOP.

IT sometimes happens in the course of business that a colored original is brought in with the request that a half-tone cut be made from it, and that there be a specially good job made. It almost always happens that when the cut is handed over to the customer his expressions are not those of pleased surprise, but very much the reverse. It is useless to point out the many technical beauties of the cut ; he does not see it that way, he can only say that it is quite unlike the original, and although he may end in taking and paying for the work, it is done with great dissatisfaction.

Some little time ago we examined a cut and proof taken under such circumstance, and although the cut was technically excellent, still it did not in the least express or bring out the color values of the original.

Two figures in the original had red cheeks mixed with the healthy browns due to exposure in the open air, and really they were a not bad-looking couple, but in the proof they looked for all the world like a pair of "cullud pussons," bar the nose.

According to ordinary methods nothing different could have been done, and no better work could have been turned out, and yet it was certainly far from being satisfactory, and for this reason we answer the query, "Should half-tone negatives be made direct from colored originals?" in the negative.

Collodion will not give the flesh tints, reds and browns ; it will make them entirely black, and the only method whereby an approximate and passable result can be obtained is to first of all take a negative on a slow ortho or isochromatic plate, say Cramer's slowest, and from that a silver print. It is quite unnecessary to use yellow or other colored screens, the slow plate will give in itself all the effect required, and from which a result may be obtained of which the engraver need not be ashamed.

Some photo-engravers may consider it quite outside their province to use dry plates in their establishment, in which case they may request the customer to have the negative made in such a way as we have described, but they must insist upon its being made in this way and in no other, for ordinary photographic dry plates will not give the effect — it must be a slow orthochromatic plate.

It is very convenient for a photo-engraver who has an occasional colored subject to work with, to have a box made whereby he can make his half-tone from a transparency. This is very easily done and is adaptable to either day or electric light.

Having such a piece of apparatus it is quite a simple matter to take a negative on the dry plate from the colored original, make a transparency by contact, and from that make the half-tone negative.

From the paying point of view, which is really what is most generally considered, the first two or

three cuts might not pay, but the later ones would, because there would be more of them to do, as the reputation for faithful reproduction of color values increased, as increase it would under such action.

It is quite worth the while of photo-engravers to consider these methods; they cost little and will add both to reputation and bank account.

Written for THE INLAND PRINTER.

#### SOME HOLIDAY PUBLICATIONS.

BY W. IRVING WAY.

THE diminutive pamphlet of 1859 (Quaritch) and the ponderous folio of 1884 (Houghton, Mifflin & Co.), are the extremes that meet in the reduced—but still very plump—issue of Mr. Vedder's edition of Fitz Gerald's "golden Eastern lay," the "Rubáiyát of Omar Khayyám." With Mr. Vedder's designs many readers are already familiar, and to those who were unable to possess the expensive original edition, the present one in reduced form, and at moderate price, must come as a grateful offering. The reproductions have been made with great care from the original drawings, and seem to have lost nothing by the process, unless, perhaps, a little of that sumptuousness belonging to the edition of 1884.

From a note we learn that Mr. Vedder, while using the text of the fourth edition, has departed from the strict order and has made occasional slight changes in it, "interpolating, indeed, a verse of his own (number 44)." This verse may interest those who have not seen it:

"Listen—a moment listen! Of the same  
Poor Earth from which that human Whisper came,  
The luckless Mould in which Mankind was cast  
They did compose, and call'd him by the name."

In the first edition of the "Rubáiyát," stanza XVI reads,

"The Worldly Hope men set their Hopes upon  
Turns Ashes—or it prospers; and anon,  
Like Snow upon the Desert's dusty Face,  
Lighting a little hour or two—is gone."

In all three of the subsequent editions the last line reads:

"Lighting a little hour or two—was gone."

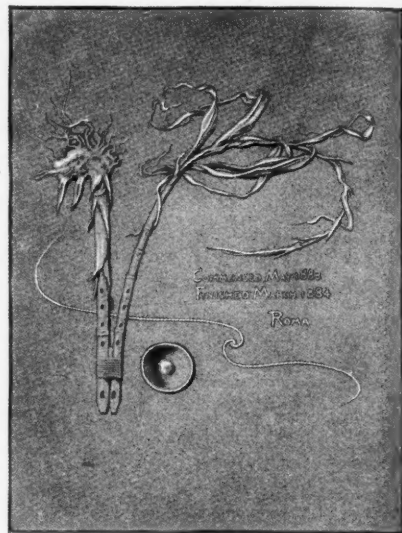
But in Mr. Aldis Wright's "Letters and Literary Remains," based on corrected copies of Fitz Gerald's works, the last line of this stanza reads as in the original edition, "is gone." In the text written by Mr. Vedder to accompany his drawings "is gone" is the form used, while in the printed text at the end, the fourth Fitz Gerald edition has been used. Clearly "is gone" is the correct form. Fitz Gerald's sketch of the Astronomer Poet, including the supplemental note to the second and third editions, is retained; and the very interesting biographical sketch of Edward Fitz Gerald by M. K.—which, we believe, was included in the original edition containing Mr. Vedder's designs, as also in the 1888 (Houghton) edition—has also been retained. It is a pity that Mr. Fitz Gerald, who died in June, 1883,

did not live to see Mr. Vedder's drawings, begun at Rome in May of the same year. It would interest posterity, now so curious concerning the English Omar, to know what he thought of them, as he had his notions about art as about so many other things. Indeed, he was a very excellent judge of pictures.

The reputation of these Fitz Gerald quatrains has been of slow growth, but the modest pamphlet of 1859 has finally come to have a literature of its own. Some day we shall have Fitz Gerald societies (there is already an Omar Khayyám Club), and the poet-translator may ultimately reach the dignity of popularity among the ladies. When that time comes, as it surely must, the edition with the Vedder illustrations will occupy a more conspicuous place in the literature of the subject than it does today.

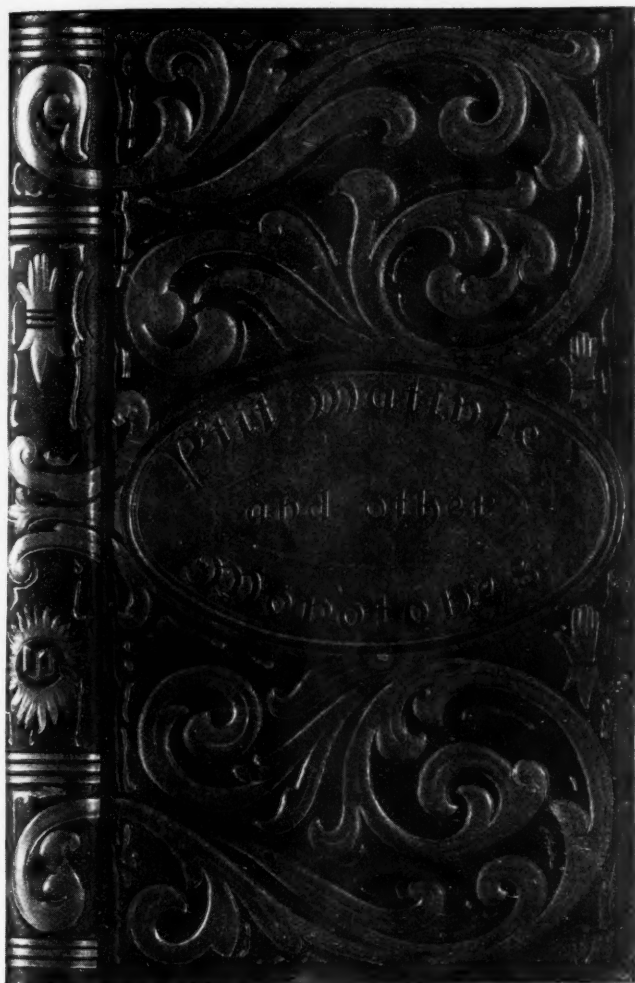
Another book from the Riverside Press which holds its place in the affections of readers is Mr. Aldrich's "Story of a Bad Boy." This comes out in a new dress of type, new binding, and illustrations by A. B. Frost, "greatly liked" by the author, as they must also be by the "army of youthful readers"—the "whole boyish tribe, the small apple-eating creatures who are destined apparently for the disturbance of a peaceful world"—with whom the book has long been a deserved favorite. One does not need to be a youth to enjoy the story, or the introductory lines supplied to this edition by Mr. Aldrich, an unbeliever in prefaces. Indeed, we agree with him that "there was a morning bloom" upon the text of his little "Seaport comedy" as originally cast, which, however faulty, "he could not touch without destroying." Even the title, often misunderstood by those who have not read the book, could not have been more happily chosen; and if it is only the unearthly good who die first, then Mr. Aldrich's boy will never die in the affections of those who love the natural and the human—the sort who refuse to send their "pocket money to the natives of the Feejee Islands, but spend it royally in peppermint drops and taffy candy."

"P'tit Matinic and Other Monotones," Mr. George Wharton Edwards calls his companion to the "Thumb-Nail Sketches" of a year ago. With these little sketches of life on the Nova Scotia coast, the frontispiece in color, and the other exquisite illus-



ARTIST'S SIGNATURE, REPRODUCED BY  
PERMISSION OF THE PUBLISHERS.

trations by the author-artist, we shall have little to do here, further than to say, in Mr. Edwards' words, that as to the island of "P'tit Matinic," the reader is like to hunt for it on the map in vain, "lying as it does a mere speck at sea, ten miles from the nearest point of



land, and eighteen miles from any town." And as to the printing, one need only say that De Vinne did it, and that the little volume bears the imprint of The Century Company. But as to the binding of sheepskin in embossed gold, that is a different matter, and our reproduction, though of actual size, can only faintly indicate its charm and beauty.

Those of our readers who examined the book bindings exhibited in the French section at the World's Fair may recall the remarkable designs in the Gruel cabinet of *veau ciselé*. On one of the specimens the portion worked in relief was painted in old gold. The effect of Mr. Edwards' design is quite like the French example, though of course more simply wrought and the gold more brilliant. The embossed portion of the design, we need not remind our readers, is exceedingly decorative and *recherché*. In Japan the use of stamped leathers, that is leathers stamped with figures in relief, are quite common; and some of the designs, especially those of chrysanthemums and other flowers, are very beautiful. Those of insects, and other creeping,

squirming things, suited to such subjects as Poe's tales, are not so agreeable to contemplate. In France these stamped leathers are coming more or less into vogue in connection with bookbinding, and we should be grateful to Mr. Edwards and his publishers for their innovation in the present instance.

We wish our design might show both sides of the cover, as the back differs in design from the front, being without the title and more Chippendaleish. If Mr. Brander Matthews had been writing his entertaining article on the binders' art for later numbers of the *Century* he must have included this design as one of the most advanced examples of commercial bookbinding.

Mr. Hugh Thomson's new Christmas book is a collection of "Old English Songs" (Macmillan & Co.). We speak of this book as Hugh Thomson's because the editor, Mr. Austin Dobson, with his usual modesty, intimates that his office in the main is to make running comment on the pictures and on the verses which the artist has chosen for embellishment. Mr. Thomson, if he had a voice in the matter, would doubtless credit Mr. Dobson with the selection of songs, however. They are to Mr. Dobson's taste, and his "running comment" is quite as felicitous as are the embellishments. Readers of Walton's "Complete Angler," and of the books of jolly John Gay, are familiar with several of the songs, and we all know the anonymous "Oh! dear! what can the matter be?" but Fielding's "Hunting Song" and "Sir Dilberry Diddle" antedate "Sweet Marie" in popularity, if, indeed, they were ever popular in America. "Sir Dilberry" has been hit off most fancifully by Hugh Thomson, the design accompanying the following stanza being in his happiest manner:

"He dreamt, Fame reports, that he cut all the throats  
Of the French as they landed in flat-bottomed boats,  
In his sleep if such dreadful destruction he makes,  
What havoc, ye gods! we shall have when he wakes!"



The new Macmillan & Co. edition of Miss Austen's "Pride and Prejudice" contains some of Mr. Thomson's best work.



Photogravure tint by  
FRANKLIN ENGRAVING AND ELECTROTYPING CO.,  
(Formerly A. Zeese & Co.)  
341-351 Dearborn street, Chicago.

# ART CRITICS.



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A. H. McQUILKIN, EDITOR.

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J. C. OSWALD, Manager.

CHICAGO, DECEMBER, 1894.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

### SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make foreign money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

### ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and type-founders throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

### FOREIGN AGENTS.

M. P. MCCOY, 54 Farringdon Road, London, England.  
ALEX. COWAN & SONS (LIMITED), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.  
G. HEDELER, Grimmaischer Steinweg 3, Leipzig, Germany. An denselben find auch alle Anfragen und Aufträge Insertion betreffend zu richten.

### A SHORTER WORKDAY AS VIEWED BY THE EMPLOYER.

WE direct the reader's attention to an article appearing elsewhere in this issue, giving an employer's views on the question, "Are the Times Ripe for a Nine-Hour Day?" The contention for a shorter workday has been long and spirited, clearly demonstrating that in this as in other matters there are two sides to the question. The supporters of the measure base their claims of its feasibility upon the acknowledged superiority of the machinery now in use; the

perfection of labor-saving devices of all kinds; and the introduction of system into the manner and methods of dispatching business in well-ordered printing establishments, all resulting in a great saving of time which nobody in particular reaps any benefit from. Our correspondent does not attempt to meet these arguments, but if he fails in this direction he succeeds in emphasizing a few of the evils which constantly confront the employer, and which interest employer and employed alike.

When our correspondent refers to a class of "employers" who do not employ, be they amateurs or journeymen printers, he brings to view one of the greatest obstacles with which the legitimate employer has to contend. It is here where the reckless cutting in prices and consequent demoralization of the printing business has its inception, and it is here where the most obstinate hinderance to the establishment of a shorter workday, or any other material reform for that matter, will be found. In this instance what is meant by the legitimate employer is one who devotes his attention to the business affairs of his establishment, employing journeymen printers, pressmen and the like to execute the mechanical work. He has a pay roll to meet, a contingency which has no terrors for the journeyman or amateur who sets up in business for himself with the determination of doing all his own work, mechanical and otherwise, working an eight-hour day when the state of trade will permit—and advertising the fact when it will redound to his advantage—but working fourteen or sixteen hours a day whenever he can corral enough orders to render it necessary.

We have no desire to be understood as wishing to discourage the laudable ambition of a journeyman printer to engage in business for himself. Such an ambition is highly praiseworthy and commendable. Still, there is no denying the fact that when he succeeds in establishing himself as a proprietor he unwittingly assists in creating a condition extremely detrimental to his own prospects of success. During that stage of his career when he performs all of his own labor he can and does take orders at figures that would impoverish him later on, when his business increases to an extent which warrants his employing help. Then he encounters the difficulty of reestablishing prices which he himself helped to lower, or perhaps he does not immediately recognize the necessity of his doing so. At all events, he has contributed his share to creating a demand for cheap printing.

It must be obvious to all discerning and fair-minded craftsmen, whether employers or employes, that the facts touched upon here must be taken into account when the question of a shorter workday is under consideration. It would, perhaps, be unfair to hold any organization of printers responsible for a man's conduct after the man becomes a proprietor. It would appear to be the duty of the employers to take charge of him then. Their failure up to the present time to educate the new proprietor to a safe line of

policy regarding business ethics has caused untold confusion in the past. Can this be remedied in the future? Every person whose interests are interwoven in the printing business is vitally concerned in the solution of this question.

#### IDEAL TRADE USAGES.

THE employing printers of Chicago, at the meeting of October 25, received from its Committee on Trades Usages a preliminary report, which was ordered to be printed and distributed to the employing printers throughout the city with a solicitation for comments or suggestions thereupon. The report contains much valuable and suggestive material and is highly creditable to the committee making it. Among other recommendations the practice of figuring on work that the office is not fitted to do is considered unwise. "Better to refer the customer to an office that can do it to advantage, and when this is done carefully, gain the friendship of both customer and fellow craftsman."

"Estimates calling for detailed specifications of separate value of the paper, composition, electrotyping, presswork, ruling, binding, etc., should always be refused. These details the customer has no right to. Giving these items away is one of the surest methods of provoking unfair competition."

"A master printer has the right to demand the names of all who are estimating on the work offered for competitive bids. In many cases this would relieve him of the trouble of making the calculations. He should also demand to know at what price the work is finally awarded."

We believe if the Master Printers' Association succeeds in enforcing the recommendations of the above paragraphs quoted from the report, it will have accomplished what has heretofore been considered an impossibility—the establishment of good faith among competitors in trade.

#### ART IN TYPOGRAPHY.

AN appreciative correspondent, whose letter will be found in another column, has been pleased to commend the enterprise of *THE INLAND PRINTER* for what he terms "the distinct service it is doing the employing printer as well as the workman in encouraging a higher standard of taste in matters typographic," and makes special reference to the competitions for type display which have been a feature of this paper for some time past. We take this opportunity to reflect upon the very evident fact that the present and future taste of skilled printers will be marked very largely by simplicity and strength of design, and less by oddities and efforts to do impossibilities with intractable material, in which they have wasted their time and talents in the not distant past. The competition of which the award is announced in this issue had in the neighborhood of eighty-five entries, and a careful examination of the specimens gives evidence of the

high standard of taste in typography in this country at the present time.

The thoughtful student of such matters, however, cannot fail to be impressed by the fact that both "employing printers and workmen" do not approach the subject of artistic type display with due consideration of its importance—that is to say, no aid apparently is sought to cultivate the artistic sense outside of the printing office. In other industries wherein original and artistic designs are a factor of the greatest importance, no phase of art study is neglected; every effort is made to master the theory and practice of design, and to study the laws of form and color. Valuable and suggestive text-books on designing and its practice can readily be procured, and by aid of these and a judicious selection of apprentices as to proper qualifications, the "job printer" of the future may find a genuine place in the artistic world which otherwise might be granted only by a species of indulgence.

#### THE THREE-COLOR HALF-TONE PROCESS.

IN the daily press and in the various craft magazines devoted to printing and the allied industries, the three-color half-tone process has been discussed with more or less intelligence for many months. On another page of this issue will be found an example of three-color work which in itself shows to what degree of perfection the process has so far been brought. It is printed in the three primary colors, red, yellow and blue. Though the process in its principles is not entirely new, and thousands of dollars have been spent by experts in experimenting for large establishments to make it commercially useful, its profitable application was so far hampered by the extensive handwork necessary to obtain anything like a facsimile of the original.

The plates from which the illustration under discussion was printed, are the result of straight camera work, that is, the colored original has been copied direct and no retouching on the negatives or tooling of any kind on the copper plates has been done; and the etchings were made straight from the negatives, without artificial stopping out or other expedients.

It will interest our readers to learn that Mr. Paul Bracht has reproduced the picture from a lithograph printed from *fourteen* stones, the fourteen different shades of colors being shown on the margin of the original (which was printed for the government), thereby proving that so many colors were necessary to make the fish appear in its natural likeness. Mr. Bracht is said to be an expert in his line, and he has devoted his time for the last two years exclusively to improving and perfecting this process, and now claims that he is able to handle it with an absolute certainty as to successful results, whereby its practicability becomes an established fact.

As said before, the general principles of this process have been partially published from time to time and many photographers assume that they know the process, and yet Mr. Bracht claims the fact remains that

no one has attained the perfection of the illustration shown. Mr. Bracht claims to do his work in some different way from what is generally believed to be the case, and his claim reminds us of the claims put forward by half-tone operators in the earlier stages of their profession. There was not one operator at that time who did not say he had his own formulas and his own particular way for obtaining the desired result.

THE INLAND PRINTER has followed closely the development of the three-color process from its incipency, being well aware of its immense commercial value, if it could be brought down to a point where it could enter into successful competition with lithography of the highest class. For this reason we have taken much interest in the endeavors of Mr. Bracht and others, giving them a great deal of encouragement wherever we could, and we are much gratified now to be able to publish for the first time a specimen that shows the satisfactory progress that has been made in this line of process work, opening up an entirely new field for the printing press.

#### ARBITRATION AND CONCILIATION.

THE desire of all classes of the people to find a peaceful method of settling labor disputes is evidenced by the frequency with which conciliation and arbitration are being discussed. On the 13th and 14th of November, a notable discussion of these subjects took place in Chicago, the speakers having been drawn from all classes of society, and from nearly every section of the country; students, scholars, economists, employers and employed being represented. It is one of the most encouraging signs of the times that the public evince so lively an interest in the matter, for of course it is only through the influence of public opinion that good can come from such a movement. When the people realize that strikes and lock-outs are detrimental to their interests, then strikes and lockouts will cease, and not before. Legislative measures are well enough in their way, but they will be useless unless backed up by a healthy public opinion.

#### THE WORLD'S FAIR DIPLOMAS.

MR. GEORGE WILLIAM CURTIS, writing to the *Chicago Record* under date of November 17, says: "The engraver who has the diploma of the World's Fair in hand has very nearly finished the plate and will be able to hand it over to the printers in a few days; but it will be at least two months before the finished parchments can be delivered to Mr. Thatcher in the bureau of awards. Then the text of the awards made by the jurors will have to be printed in each separate diploma by some process not yet decided upon. This will require several months, for the total number to be issued is nearly 30,000. The committee on awards is much puzzled to decide how this work shall be done. Some of the members thought the name of the exhibitor and the text of the awards should be

inscribed with a pen; but that would be an interminable task. Then it was suggested that typewriters of unusual size, large enough to receive the sheet without injury, be constructed and furnished with fancy type, but none of the manufacturers of writing machines could give satisfactory guarantees, so I believe it is about determined to have the text inscribed by the ordinary printing process, the type being set and corrected and only one impression taken. This looks like an unnecessarily long and expensive job, but I understand it will be quicker and more economical than any other that has been considered."

It will be distressing, perchance, to many exhibitors who are entitled to these diplomas, that so much trouble should be taken to issue them at this date, rendered comparatively valueless as they are for advertising purposes by the lapse of time and pottering restrictions.

The dies for the medals, we are told, are nearly completed and the work of stamping will soon be commenced. The medals will be distributed by the Secretary of the Treasury and the first lot is expected to be ready early in the new year. The bureau of awards is now preparing a list of the exhibitors entitled to them, which will be certified by Mr. Thacher and delivered to Assistant Secretary Curtis, who has charge of the matter. It is probable that the foreign exhibitors will be given the preference in the distribution, as a matter of courtesy.

Mr. John Boyd Thacher will sail for Europe in December, but it is not anticipated that the foreign exhibitors will make any unusual demonstrations.

#### CIVIL SERVICE RULES IN THE GOVERNMENT PRINTING OFFICE.

ORGANIZED labor is in a paradoxical position in regard to the government printing office. Influential enough to make the department employ union workmen only, it in turn bows submissively before the rapid ax of alternating administrations. Charges are made of the poor quality of work done in the office, but let this be as it may, certainly no exception should be taken if the charges are true, the conditions being such as they are.

Members of the typographical union are earnest in their demands that civil service rules should apply in the government printing office, and in this they assuredly have the sympathy of all unprejudiced and thinking citizens. As organized labor (we use the term in its largest sense), at peace with itself, would be one of the most colossal forces to secure national and municipal reform, doing away with the spoils system, we trust that if the trades unions "go into politics" it will be with an austerity permitting of no entanglements with matters outside their proper and declared purpose. The connections which advocates of theories desire to make with trades unionists, have, with little exception, elements of discord in them that are exceedingly ominous, and the protests made against merging in politics show that many hold this opinion.



Half-tone by Crosscup & West Eng. Co., Philadelphia.

THE HOUSEHOLD PET.

Written for THE INLAND PRINTER.

### WHIM VERSUS PRINCIPLE.

BY F. HORACE TEALL.

CONSCIENTIOUS proofreaders are often confronted with the perplexing problem of dealing with the whims of authors and editors. One of the most difficult phases of the problem arises in the fact that proofreaders themselves are, equally with the authors and editors, possessed of whimsical notions, and the two sets of whims clash.

What shall the conscientious proofreader do? He cannot let everything go unchallenged just as it is written; if he does, he is not conscientious in the true sense of the word, though of course writers should know what they want, and should write their matter just as it is to be printed.

The only way successfully to combat unreasonable whim is by opposing it with true principle; yet even this will not always succeed. When a clear statement of principle fails to convince a writer that he is at fault, of course the proofreader must yield, often to his great

disadvantage. All intelligent people know that printed matter passes through the hands of a proofreader, and they naturally attribute to his carelessness or incompetency all errors in printing. Examples are not lacking.

A paragraph in a magazine just issued announces that "the poet Will Carleton has established a monthly magazine, and calls it *Everywhere*." This is not a true announcement of the name, as Carleton splits it into two words—*Every Where*—and the word is so barbarously split each time it is used in his periodical. Anyone noticing this form *every where* in print would naturally wonder why the proofreader did not know better. It is a matter of personal knowledge that in this case the reader did know better, but Carleton stuck to his whim, saying that he had a right to make *where* a noun, whether others considered it so or not.

The New York *Tribune* of November 9 says, with reference to political action, but in words equally applicable otherwise: "There is nothing that we know of in the Constitution of the United States, nor in the Constitution of any State, nor in the United States Statutes at Large, nor in any State law, nor any municipal regulation, that hinders any American citizen, whatever his calling or his walk in life, from making an ass of himself if he feels an irresistible impulse in that direction."

Every man has a right to refuse to conform to general practice and principle, of course; but the arbitrary whimsicality shown in writing *every where*, and not *everywhere*, must fail to find its mate in any other mind, and can be applied to suit its practicer only by himself. The only way to work for such a writer is to follow copy literally always. He has not a right to expect from the proofreader anything more than the correcting of wrong letters.

*Everywhere* is an adverb of peculiar origin that may itself be classed as whim; but this whim is in accord with principle, and the one that splits the word is not. Probably the word was suggested by a question, as "Where are certain things done?" Answers are often made by repeating a word prominent in the question, and so it must have been in this case, "Every where." This simulated a noun qualified by an adjective, and the two-word form was used until people realized that it was not right grammatically. Many years ago the correct single-word form was universally adopted, and it should not be dropped.

Real principle forbids the unifying in form of some words that may seem to be like *everywhere*, but are actually of a different nature. *Anyone*, *everyone*, and *oneself* (the last being erroneously considered as similar to *itself*, etc.) are as bad as single words as *every where*

is as two words, notwithstanding the fact that they are often so printed. Tendency to adopt such whimsicalities of form is, for some unaccountable reason, very common. It is something against which every competent proofreader should fight, tooth and nail, because it is subversive of true principle. The utmost possible intelligent effort will not prevent common acceptance of some forms and idioms that are, in their origin at least, unreasonable; but these particular abominations are not fully established, and there is ground for belief that their use may be overcome.

Some Latin particles are used as prefixes in English, and have not the remotest potentiality of being separate English words, if the matter of making words is to be controlled by real principle. One of these is *inter*, meaning "between." A paper published in Chicago is entitled the *Inter Ocean*, making the only possible real sense of the title something like a command to "inter (bury) ocean," as *inter* is not, and never can be, properly an English adjective.

Many people are now printing as separated words such mere fragments as *non*, *quasi*, *counter* as in *counter-suit* and *counter-movement*, *vice* as in *vice-chairman*, and a few others, though the writer has not seen *ante* or *anti* so treated. These prefixes are all of the same nature, and if one of them is treated as a separate word, every one of the others should be so treated.

These are things that should be combated by proofreaders who know the main principles of language-form, even though they know also that human perversity is sufficiently willful at times to persist in the face of all reason.

Another sort of whim has full swing on the New York *Mail and Express*. That paper prints the name of its own political party capitalized, and that of the opposite party with a small initial—Republican and democrat. How the editors can suppose that this belittles the Democrats is past finding out, since it should be a matter of pride to a true United States Republican that he is a democrat. Such ignoring of language principle is silly, and belittling to those who indulge it rather than to those at whom it is aimed. It is, however, beyond the proofreader's province, unless the reader is sufficiently familiar with the editor to influence him by moral suasion.

Notwithstanding the certainty that authors will be more or less whimsical, it is the proofreader's duty to do all he can to make the matter he reads perfect in every respect. He should be able to challenge anything that does not conform to generally accepted rules of grammar, and to state clearly his reasons for desiring to make changes.

A thorough practical knowledge of English grammar is indispensable to a good proofreader, though it counts for nothing without a quick eye to detect errors. If Bullion's English Grammar had been read by a proofreader as well equipped in grammatical knowledge as every reader should be, that book would have been cleared of one of the most ludicrous blunders possible.

After stating that abridging is cutting short, examples are given, including the following: "When the boys have finished their lessons we will play." *Abridged*—"The boys having finished their lessons we will play." The second sentence is one word shorter than the first, but the tense is changed, and so, of course, the sense is changed. Real abridgment, of course, would not change the time from future to present; yet this is what a noted teacher does in each of his examples of abridgment, and it is something that a thorough proofreader would have helped him not to do.

A proofreader cannot afford to neglect study, if he desires the best kind of success. The more he studies, the better able he will be to distinguish between whim and principle, and to combat one with the other when the first is not such that he knows it cannot be combated successfully. Proper study, also, of men and events, as well as of language, etc., will enable him to distinguish helpfulness from what may be considered impertinence in making queries. By its aid he will be able to give a reason with each query, in a helpful way. Many queries on author's proofs pass unanswered, or are merely crossed off, because their point is not apparent, or because they have been made in such a manner as to give offense.

In proofreading, as in every other pursuit, the closest student of principles and of men will ever be the most successful.

Written for THE INLAND PRINTER.

#### LINING AND SET OF TYPE.

BY R. COUPLAND HARDING.

I HAVE already, on the subject of body, gone at length into the typographical aspect of the question of arithmetical versus geometrical proportion. The arguments regarding body holds good with respect to set. The ideal series of type, no doubt, from the reader's point of view, would run in geometrical proportion both bodywise and setwise. Why not have it so? Why not combine the Bruce bodies with geometrical set? The reply is, that "measure" would disappear. Type would no longer adjust itself or be adjusted to a standard width of column; but the column would have to be adapted to the type. A double geometrical measure, instead of giving body and set in the simple and intelligible series of 1, 2, 3, etc., in which all quads, spaces and rules can be recognized at sight, by a boy with two or three months' practice, would give an infinite variety of justifiers, differing in the two standard dimensions with each separate font, defying all orderly arrangement, and driving the most careful workman to distraction. Anything like the use of justifiers interchangeably, setwise or bodywise, the advantages of which I have already shown, would be impossible. A double geometrical proportion—the ideal of the book-lover—would drive the printer, and the typesetter too, to insanity.

The Benton system is not purely geometrical—it is a compromise. The standard unit, whether the

type is broad or narrow, is some given fraction of pica. The lowest number of varying widths is chosen—eight—and each font, broad or narrow, maintains a fixed proportion. Advantage 1, as compared with ordinary type, is that each font (considered by itself) is justified to any number of units without difficulty. Advantage 2, that exact proportions are maintained in any given body between all the fonts of that body from the most condensed to the widest. The figures, for example, instead of being set to one-half the body, whatever the proportion of the letters may be, are contracted and expanded in precise proportion to the other characters, and the eye is thereby gratified.

The objections are by no means light. The founder and printer cannot, as at present, use his "peculiar" for all fonts of the same body. He must have separate fractions, braces, signs, superiors, and, what is even more perplexing, separate justifiers for each different unit of standard set. In the nature of things, these will sometimes mix, and a single wrong-font letter or space in the line spoils the whole scheme of justification. I can only repeat: Arithmetic progression lies at the very base of type composition, and geometrical progression introduces a disturbing and an incongruous element. Another objection, that the appearance of the work is spoiled by the limitation to eight widths of set, I cannot allow. The Benton type has a handsome and harmonious appearance. The *London Times* has some kind of self-spacing letter, which is clumsy. The lower case i, l and t have whites each side almost like a hairspace, and the double l looks almost like type-writer work, which, though far from beautiful, is quite legible, with only one set. A Swiss foundry soon followed Benton's example and introduced the new system both for German and roman. Now Schelter & Giesecke have followed with a fine series, in which (as I have already noted in your pages) there are twelve sets.

For years I have advocated point-set, in full view of its unavoidable defects. I am gratified, this mail, to receive from Barnhart Bros. & Spindler specimens of a complete series of roman, 6-point to 12-point—the first, I believe, brought out on this plan. Instead of a varying geometrical unit, the standard is based on the typographic point, and body and set are at once brought into harmony. Every mechanical advantage that the present type possesses is retained, with the additional feature that the lines justify as readily as the self-spacing, and, unlike that system, will justify to any number of typographic points. That is the vast advantage.

*At last, a printer can set the columns of a table to any number of ems of any size type, and white out the line with blanks of any other body, each one justifying with perfect accuracy.*

This is the job compositor's ideal. It has never before been attained. Judged from the mechanical side only, the system is absolutely perfect.

Where does it come short? Just where the self-spacing scheme is strong, this is weak. The type

designer will detest point-set as cordially as the compositor will welcome it. For here is its great and inherent and insurmountable defect:

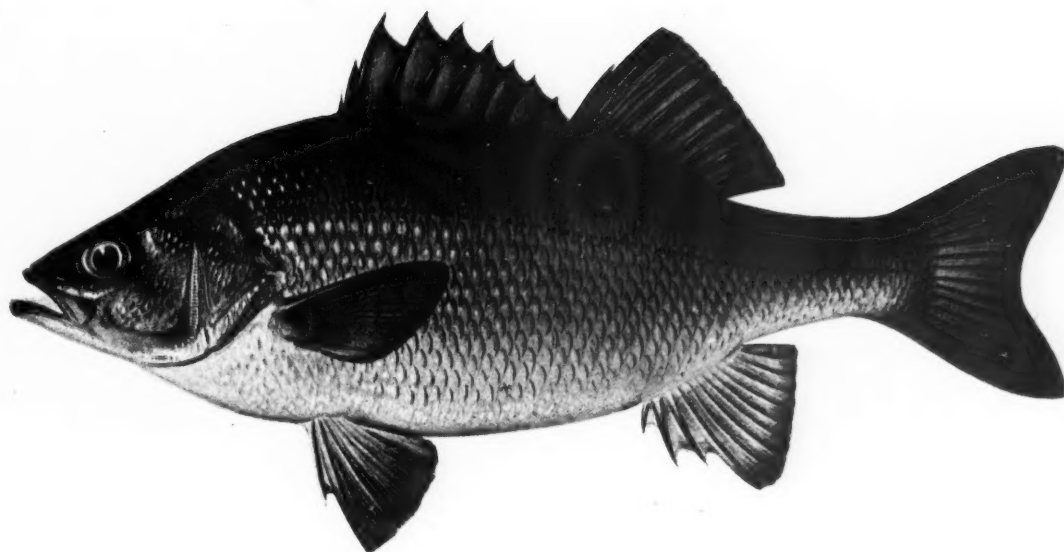
*It is impossible, on the point-set system, to produce a series of letter in which any two or three successive sizes shall harmonize in appearance.*

This is done on the present "system" of non-descript set; it is done on the Benton system to a greater extent than by any other scheme; but no man can do it on point-set. For a uniform face of type, ascending grade by grade, can only be obtained by geometrical progression.

Let us reduce the unit to  $\frac{1}{2}$ -point, the twenty-fourth of pica. We can arrange any face of type in satisfactory proportion of set on so small a unit. Let us say the 6-point l and comma equal four of these units, or the present nonpareil middle-space. Let the t and semicolon equal six, or a thick space. The proportion is good. In pica, we can double them, and cut a face in exact proportion to the 6-point. *But in no intermediate size can these proportions be maintained.* Seven-point, 8-point, 9-point, 10-point and 11-point must each have proportions of their own. If, for example, in the 7-point we add one unit to the l and comma, they are increased in width by one-fourth, while in height they are only increased by one-seventh. If we add the same to the t and semicolon, we increase their set one-fifth, while the height is still one-seventh. Thus the proportion of the l and t to each other is changed, as compared with the 6-point. If we leave them at the 6-point set, we have all these characters thinner by one-seventh in proportion than the 6-point. In the case of each character this problem faces us—to the thin characters we must either add one unit, disproportionately widening them, or nothing, leaving them narrow. Only in the case of characters of six or twelve units in the 6-point can we, by adding one or two units, maintain the original proportion. In the wide characters, the question will be whether to add one unit or two; but uniformity is necessarily out of the question. The specimen before me bears out the objection. The want of uniformity is evidenced by the founders' own statement—that in the 6-point there are six widths, in the 11-point eight. On a geometrical scheme like Benton's there would be one series throughout.

Finally, I think that both systems will stand side by side. The point-set, in conjunction with systematic lining, carried throughout a well-ordered office, would save quite fifty, and sometimes as much as seventy-five per cent in jobwork. For bookwork and newswork, publishers and readers will probably still demand a uniform face, and this the Benton system will supply. In a newspaper or magazine office the special justifiers would not give the trouble that they would elsewhere, and one-fourth to one-third the time would be saved in composition. In a general job office, I fear, the spaces on the geometrical system would be a standing nuisance. Each system will have its warm supporters

THE INLAND PRINTER.



SPECIMEN OF PHOTO-CHROMATIC PROCESS WORK.

EXECUTED IN THREE PRINTINGS FROM PLATES REPRODUCED FROM A LITHOGRAPH REQUIRING FOURTEEN IMPRESSIONS.

(SEE PAGE 236.)

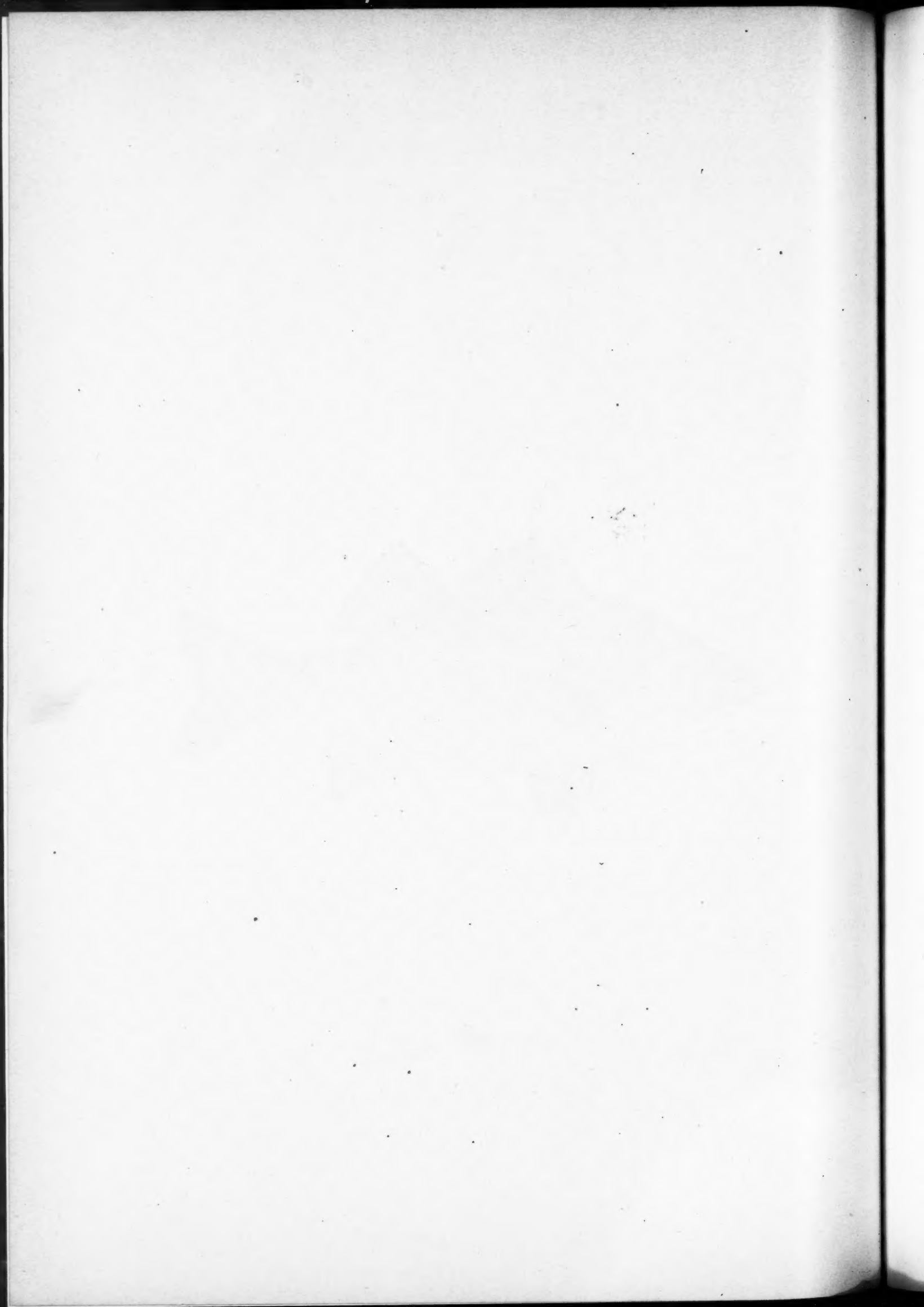


Negatives and Plates by  
PAUL BRACHT,  
458 Cleveland Avenue,  
Chicago.

Inks made by  
FUCHS & LANG MFG. CO.  
New York and Chicago.

Printed on the  
"Improved Universal,"  
M. GALLY, Inventor and Proprietor,  
130 Fulton Street,  
New York.

Press of the HENRY O. SHEPARD CO., 212-214 Monroe Street, Chicago.



and keen opponents; each will have its fitting place. One thing is clear, that — except, perhaps, in conservative England — nondescript set, like nondescript body, is doomed.

Written for THE INLAND PRINTER.

### BOOKS, AUTHORS AND KINDRED SUBJECTS.

BY IRVING.

WHILE Tom Hughes was a boy at Rugby, he joined his companions in dedicating a volume of verse to Lord Chesterfield. The dedication passing unacknowledged by the noble lord, Hughes wrote on a fly leaf of one of the books in the college library, where they were afterward discovered, the following lines, which are now printed, it is believed, for the first time:

"No more to thee, thou sordid elf,  
Will we invoke Apollo's self—  
Nor eke the tuneful nine;  
Since Rugby's boys must plainly see,  
That dedicating verse to thee  
Is throwing pearls to swine."

This is worthy of a place in Dodd's "Epigrammatists."

AMONG the Century Company's new books the Edwin Booth "Letters and Recollections," by his daughter, Edwina Booth Grossman, will take the first place. These letters give us a charming glimpse of the dead actor as a husband and father, perhaps a little personal, but none the less interesting on that account. Simple and unaffected, they convey, in the taste we have already had of them in the *October Century*, "a more intimate knowledge of the character of the man than could be gained from any memoir." While the announcement does not enlighten us on the point, it is to be hoped that all the letters printed in the magazine some months ago may be brought into the present collection.

MESSRS. DUPRAT & CO. announce for publication in the middle of November the "Book-Lover's Almanac for 1895," with illustrations by Jules Turcas. Among other articles we are to have the following:

"Of the Extra Illustration of Books," by W. L. Andrews; "A Book from the Library of St. Helena," by a French Bibliophile; "The Decline of Wood Engraving," by W. J. Linton; "A Poet's Publisher," by Beverly Chew; "How to Bind Our Books," by William Matthews, and a new poem by Eugene Field. Three full-page illustrations and title by Jules Turcas, a new border, and new initials and vignettes, with other details necessary to make the present issue surpass in loveliness its beautiful sisters, are also promised.



WE present our readers with a turkey — left over from the Thanksgiving number. This lone bird went astray and was not recaptured in time to serve at the feast, but, like the scrap of wedding cake that has been carefully laid away and temporarily forgotten, we are able to lay our hands upon him and offer him, a little out of season it may be, but before his freshness has departed, and we hope our readers may find him, if a little game, yet pleasantly reminiscent and not entirely indigestible.

HERBERT AND JOHN BAILLIE, 39 Cuba street, Wellington, New Zealand, send us a catalogue of some books they have on sale. One would expect to find on opening this attractive little specimen of Oceanic bibliography a list of books and authors

altogether new and unheard of in the northern hemisphere, but this is not the case. Byron and Browning are limited to selections, but the books of the late Mr. Matthew Arnold, of the everlasting Sir Edwin ditto, of Mr. Andrew Lang, the Matthews and Lane poets, Stanley Weyman, Robert Louis Stevenson, J. M. Barrie, Austin Dobson, Tolstoi, and our own Miss Repplier and Miss Mary Wilkins, seem to be very popular among the readers in the south seas. George Meredith and Edna Lyall are among the staples also, but Judge Tourgee, Guy de Maupassant, Ouida and James Payn are limited to one each.

It rains "Rubáiyáts" these days. First we heard of a new issue with the Vedder drawings, "revised and decreased"; then of two private editions — one from a club of booklovers, the other from a private press that has been set up in an attic (appropriately) near the stars — and now we have it in pocketable form in the *Bibelot Series* of Thomas B. Mosher, Portland, Maine. There can never be too many editions of Fitz Gerald's translation of these famous quatrains. One in portable form has long been needed, and Mr. Mosher deserves the thanks of lovers of good books everywhere for his tasteful little edition, published at the moderate price of \$1. We know of young men who can quote stanza after stanza of the quatrains who have never owned a copy of the book. What a joy to such as these to find one now within their means that can be dropped into an inside pocket and taken out and dipped into at random. As many prefer the quatrains as they appeared in the first edition of Fitz Gerald's translation, Mr. Mosher has wisely given us a parallel text of the *First* and *Fourth* (or final) versions on opposite pages; together with the omitted quatrains of the rare *Second* edition, and the note added by the translator to the sketch of Omar Khayyám as it appeared in the third edition.

It may not be out of place to relate a story here concerning Fitz Gerald and a former rector of Woodbridge (where Fitz Gerald lived for many years). During a call made by the rector on "Old Fitz," as his friends liked to call him, the former expressed his regret that he never saw him at church. "Sir," said Fitz Gerald, "you might have conceived that a man has not come to my years of life without thinking much of these things. I believe I may say that I have reflected on them fully as much as yourself. You need not repeat this visit."

MR. MOSHER gives us in the same series a selection of the best lyrics scattered through the poetical works of A. C. Swinburne. The selections are made mainly from the first series of "Poems and Ballads" (1866), and one of the most important of the selections gives the name to the dainty volume, "Felise," which, like its companions, the "Rubáiyát," etc., is most exquisitely printed by Smith & Sale, of Portland, Maine. We are tempted to appropriate one or two of the warmest and most Swinburnian stanzas from "Cleopatra," a poem reprinted from the *Cornhill Magazine*, where it originally appeared, and one of the best pieces in Mr. Mosher's book, after "Felise" and "The Garden of Proserpine":

"Her mouth is fragrant as a vine,  
A vine with birds in all its boughs;  
Serpent and scarab for a sign  
Between the beauty of her brows,  
And the amorous deep lids divine.

"Her great curled hair makes luminous  
Her cheeks, her lifted throat and chin.  
Shall she not have the hearts of us  
To shatter, and the loves therein  
To shed between her fingers thus?"

To another series, entitled "The English Reprint Series," Mr. Mosher adds "The Growth of Love," a collection of sonnets by Robert Bridges, originally printed in the old black letter type, and at the private press of the Rev. Henry Daniel, Oxford, England. Mr. Mosher prefaces the selection with Mr. Lionel Johnson's "Brief and General Consideration of the Poems of Mr. Bridges," originally written for the *Century Guild Hobby Horse* for October, 1891. The privately printed

volumes of Mr. Bridges' poems are almost inaccessible to the booklover of moderate means, though we understand from an advertisement which lately appeared at the end of one of his published plays that "other books which are now out of print will be republished as soon as possible." However this may be, Mr. Bridges' publisher in England will hardly deal more handsomely by him than has been done in this beautiful reprint by Mr. Mosher, with whom his printers, the Brown Thurston Company, of Portland, Maine, seem to have combined to the end that the sonnets might be given a setting in all ways worthy of their delicate and learned character. Only four hundred copies of this reprint have been made in small (handmade) paper, and we wish Mr. Mosher the same success in disposing of them that he has had in marketing the previous volumes of the series.

Written for THE INLAND PRINTER.

### PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

A GREATER number of patents than usual relating to the subject of printing was issued during the month. Ottmar Mergenthaler, of Baltimore, Maryland, received a patent, illustrated in Fig. 1, covering an improvement to his well-known linotype machine. It is often found in

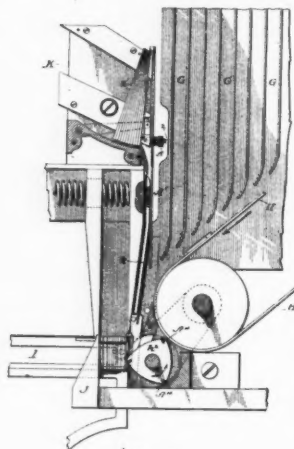


FIG. 1.

practice that particles of type metal become attached to the sides of the spaces in such a manner as to cause trouble when next used. To obviate this difficulty it is proposed to lubricate the matrices with graphite while being assembled. The space bars in dropping into position pass between brushes A-A' filled with powdered graphite, while the matrices are subjected to a rubbing action by pads carried by the triangular assembling wheel *b* 2.

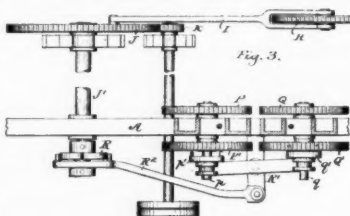


FIG. 2.

Fig. 2 is a view of a portion of a cylinder printing machine patented by John Brooks, of Plainfield, New Jersey, and assigned to the Potter Printing Press Company, of the same place. The object of the invention is to simplify the mechanism for securing uniform speed of the cylinder and form bed during the impression. The reciprocating form bed is provided with a toothed rack which rotates a pair of tooth wheels, each of which is arranged to rotate the impression cylinder in opposite directions. An arm moved by a cam is employed for alternately connecting and disconnecting these driving wheels from the cylinder.

Two patents were granted to E. H. Cottrell, of Stonington, Connecticut, covering off-set mechanism for printing machines, and both were assigned to the C. B. Cottrell & Sons Company, of Westerly, Rhode Island, and New York city. These inventions relate to that class of machines in which the tympan is, after a certain number of revolutions of the impression cylinder, automatically shifted during a single revolution of the same to present a fresh and clean tympan surface upon the exterior of said cylinder. This prevents the tendency to what is known as "set off" or transfer of ink from the tympan on to the printed sheet, while the latter is receiving its second impression. The inventions reside in improvements in details of the

devices of this kind patented from time to time since 1876, by C. B. Cottrell. In Fig. 3 one of the improved types of mechanism is shown. This employs a second pawl level N having the usual switch piece to engage above or below the interrupted circular track as desired. When the tympan is moved so as to expose a fresh length this second lever will gradually check the movement of the supply roller before it is positively locked in position in the usual manner, thus making the operation positive and the tension of the tympan uniform.

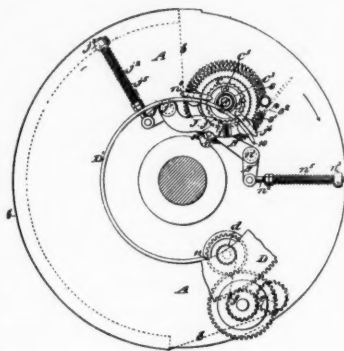


FIG. 3.

A hand type holder for rubber type was patented by Robert A. Stewart, of New Rochelle, New York, assignor of one-half interest to George F. Hollihan, of New York city. The head has a series of parallel grooves in which fit in pairs independent partition strips of spring metal having shoulders so as to form type-holding clamps.

Talbot C. Dexter, of Fulton, New York, received another patent on a paper folding machine. The machine is constructed with special view of folding highly illustrated papers, or papers containing large prints as they issue from the printing press, or very soon after they are printed, without offsetting or smearing the same. Heretofore, as a rule, such prints have been dried for several hours in a heated room previous to folding. The patent is assigned to the Dexter Folder Company, of Fulton.

Robert May and August Lindeman, of Milwaukee, Wisconsin, are the inventors of the printers' quoin shown in Fig. 4,

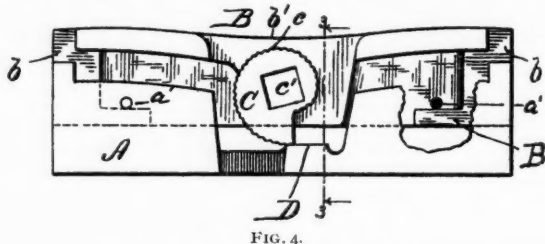


FIG. 4.

and assigned to John W. O'Neill, of Chicago, Illinois. The quoin is made up of two parts of general L-shape in cross section, and are arranged to have a sliding engagement with each other. One of the sections is provided with a roughened cam arranged to engage with the bearing shoulder upon the other section to force the sections apart. In order to prevent the slipping of the cam, its bearing has several radial slots, and also projecting bearing points upon its outer face adjacent to its opposite end, but these features are not shown in the cut.

Fig. 5 illustrates a machine for blackleading electrotypes matrices, invented by Oliver E. Beach, of Stony Creek, Connecticut. This is intended to afford an economical and efficient

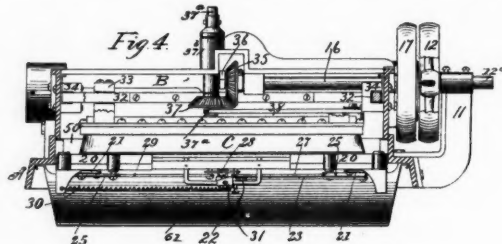


FIG. 5.

apparatus for the purpose, so arranged that the brush may operate upon a portion of the matrix for any desired length of time. The work is clamped in a suitable framework and the

brush is mounted so that it can be moved in ways the length of its carrying frame. This carrying frame again has a sidewise movement upon the frame so that the rotating brush can be brought into contact with any portion of the work and be moved in any desired direction.

Charles Potter, Jr., of Plainfield, New Jersey, took out three patents during the month, all of which were assigned to the Potter Printing Press Company. Fig. 6 shows a cylinder printing machine in which the invention relates particularly to the means for transmitting the proper reciprocations to the form bed, and for imparting timely vertical movements to the impression cylinder.

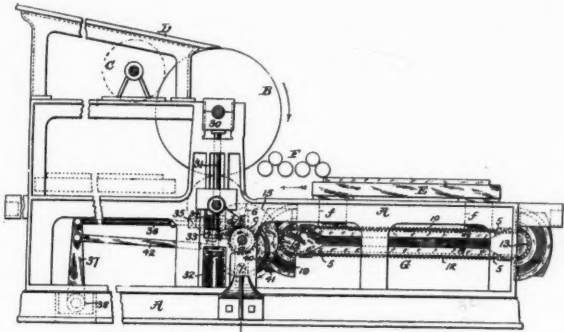


FIG. 6.

The other patents, obtained by Mr. Potter, cover Web Supporting devices for printing machines, one of which is shown in Fig. 7. In some machines which print from webs, the presses are arranged one above the other with the entrance of the several webs at the same end. Hence it is desirable to provide means so that the renewal of web for one press shall not interfere with the other. It is generally customary to arrange the web for the lower press near the floor and to lift the upper web into its elevated position by means of a crane or other hoisting device. The present inventions have for their object to materially simplify the construction heretofore employed and at the same time save considerable floor space. The lower web is simply rolled up the tracks 8, until the spindles drop into

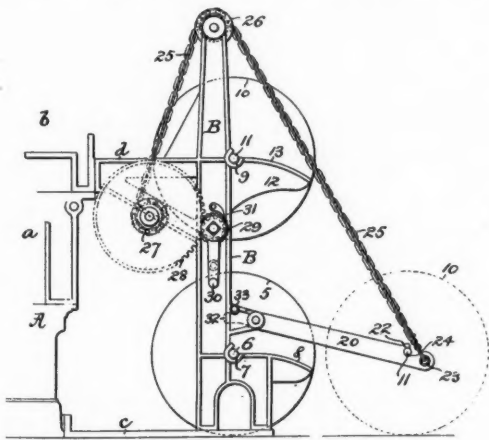


FIG. 7.

their proper bearings. To place the upper web in position, it is rolled so that the spindles rest in notches at the outer ends of the swinging arms. The arms are then raised until the tracks 13 lift the web free of the arms, when the web can be easily rolled to its proper place.

Fig. 8 shows a composition case especially intended for use as a correction case in justifying and correcting type set by machine, the special object being to provide a compact case of large capacity from which the type may be easily removed one at a time as needed. The inventor of the case is Robert W. Nelson, of Hartford, Connecticut. The type are placed in the

channels lying on their sides with their face ends projecting from the channels.

Alternate series of channels have their delivery ends on different lines and are of different depths so that the channels

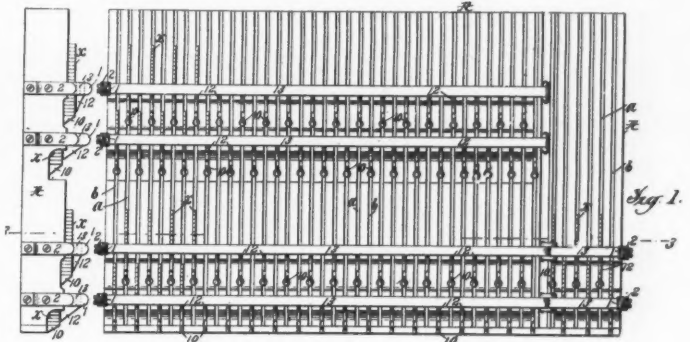


FIG. 8.

may be closer together, while at the same time space is provided for the insertion of the finger and thumb to remove the bottom type from the channel.

Charles E. Anderson, of Muncie, Indiana, invented a two-color attachment for job printing presses show in Fig. 9. The attachment can be used on such job presses as are provided with revolving ink disks, and the object is to construct a two color attachment especially designed for printing imitation typewriting letters where it is desired to print the heading of the letter in black and the typewriter part in purple. The color device can be readily attached and detached without altering the construction of the press. It consists of a thin cloth-covered plate which covers a large part of the main ink disk. The plate carries an ink pad or fountain, and its own disk. This disk is pivoted and made to revolve by coming in contact with the press disk.

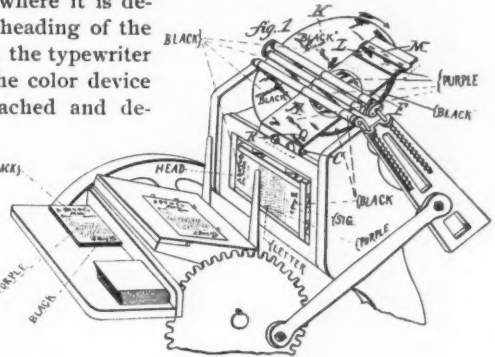


FIG. 9.

Robert Miehle, of Chicago, Illinois, invented an improved inking apparatus for printing presses, the patent for which was assigned to the Miehle Printing Press Company. The nature of the invention is shown in Fig. 10. The object of the invention is to provide a simple means for imparting an initial rotary motion to the distributing rollers of a press of the class having

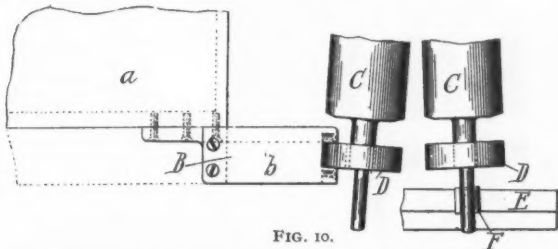


FIG. 10.

a reciprocating ink table moving with the type bed and ink distributing rollers arranged angularly upon the machine frame, and adapted to act upon the ink table to evenly distribute the ink thereon. The rollers have friction disks which come in contact with a bearing surface secured to the ink table before the advance edge of the table touches the rollers and thus they are given an initial rotary motion at a speed nearly equal to that of the table. The result is freedom from injury at the ends which are first encountered by the table.

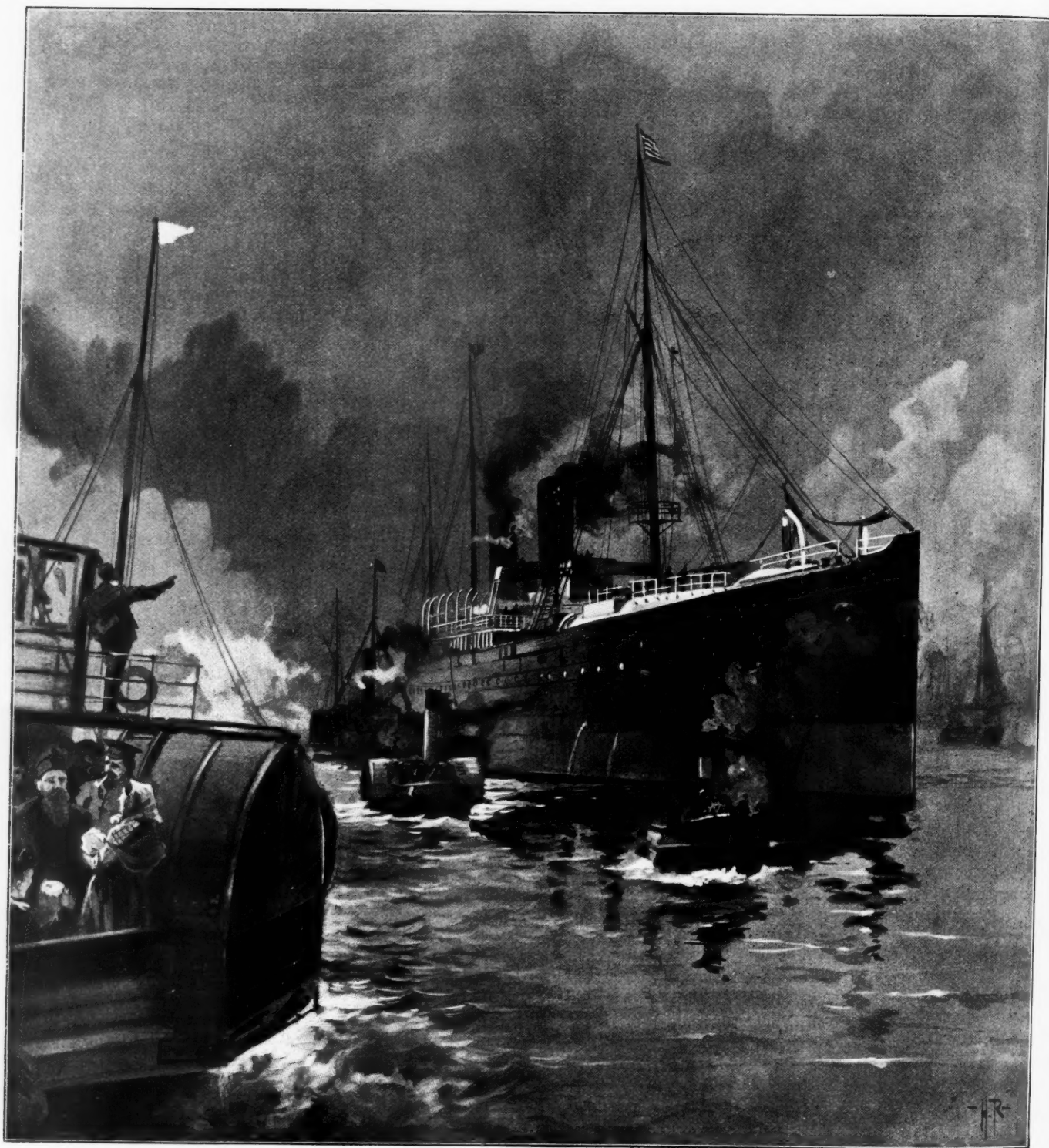


Plate by  
GEO. H. BENEDICT & CO.,  
Chicago.

# OUTWARD BOUND.

From wash drawing by  
Henry Reuterdaahl,  
Chicago.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

#### THE ADVANTAGES OF JOB COMPETITIONS.

*To the Editor:* NEW YORK, N. Y., November 13, 1894.

As an admirer of THE INLAND PRINTER and its excellent typography, I beg to express my individual appreciation of the distinct service you are doing the employing printers of this country as well as the workmen, in your unique method of encouraging a higher standard of taste in matters typographic. I have special reference to the competitions announced from time to time, the results of which I have considered with much benefit and pleasure. If I may be permitted to make a suggestion, it is, I am assured, the opinion of many who are not equipped for ambitious efforts that a single column newspaper advertisement competition would be of great interest and value. I would like to know the opinions of others on this subject, with your permission.

ADOLPH KRANZ.

#### DO ELECTROTYPERS GENERALLY LOCK UP FORMS CORRECTLY?

*To the Editor:* CHICAGO, Ill., November 10, 1894.

In your November issue, in A. L. Barr's article on the management of an electrotype foundry, a statement appears which should not be allowed to pass unchallenged, i. e., "In regard to locking up forms, you have plenty of men left in the foundry to do this." It seems to be Mr. Barr's opinion that any electrotypers in the shop, not otherwise engaged, can take hold and lock up a form. We who work in printing offices know that the number of compositors who are capable of locking forms properly is limited—that good stone hands are scarce. The question naturally arises, therefore, How is it that electrotypers are better qualified in this respect than printers? From past experience, I say, most emphatically, they are not! The fact being, as a rule, that forms locked in an electrotype foundry, especially if containing any "twisted rule" or other special work, are knocked galley west. And I have no hesitation in asserting that corroborative testimony to this effect can be had all over the country.

S. K. PARKER.

#### GLASS TINT-BLOCKS AND OTHER WRINKLES.

*To the Editor:* INDIANAPOLIS, Ind., November 16, 1894.

Printing in colors is an art understood only by about one-eighth of the craft, while easily one-half, even, of that number are not experienced and sufficiently familiar with the secrets of production to enable them to execute such work profitably. This is an egregious disparity in the ranks of students in the more advanced stages of the "art preservative of all arts," considering the various methods at hand for the execution of high art printing, and to equalize this knowledge among the fraternity should be the aim of everyone familiar with the occulted arts of letterpress work, thereby assisting a fellow craftsman, and furthering the ends of practical typography and pleasing chromatography.

Color printing in its various forms has not infrequently been "sidetracked" and displaced by an inferior job for the simple reason that the printer has felt himself disqualified to produce "something tasty." To send out a job with a little

color arrangement in the way of a tint or an ornament or cut worked in colors wins admiration and attention, and acts as a wedge, forcing out subsequent orders for the printer that otherwise he would not receive, and also giving him rank among his colleagues.

In the November number of THE INLAND PRINTER I promised a description of glass tint-blocks, which I have found highly efficacious and pleasing in results of their use. Window glass may be used if plate glass cannot be procured. The latter is preferable because of its thickness and polished surface. Use an old electrotypes wood block for base, first gluing a strip of blotting paper to block and glass over that. After filing and rounding off the edges of the glass, the block is ready for use. Of course, the glass cannot be cut as wood or other substances for tints, yet it is not necessary to do so, and one block will last for years.

A few years ago I came into possession of a system of printing through paper attached to the grippers of press, called the "Bancroft non-mutilating process," then in its crude state. After experimenting with the plan I found it invaluable and brought out many new and striking effects in colorwork by its use, and now I can print a job in tints, or ornament and cut-coloring from any kind of block without cutting the same, thus preserving the block for hundreds of subsequent jobs. The results from glass worked with this system are so much more effective than from any other tint-block that it is indispensable. A plate glass tint-block may be placed over a lamp chimney and heated to a proper temperature, which enhances the work of the rollers; all printers know that warmth is a prime factor. The glass holds the heat, while other substances for tint-blocks would shrivel up, and likely affect the register.

If tints or solid colors are desired, either for bands or sections of ornaments, get an impression of the job, cut or ornament on six or eight strips of 30 or 35-pound manila paper; with a sharp penknife cut out to a line what is desired and glue the sheet, which is called a *frisket*, to the grippers. Now take an impression, which will come through the cut frisket to tympan, set guides, and proceed to print from the glass tint-block or any other that you may have. If a red line here and a blue line there is the desideratum, *first* glue the frisket to grippers and get an impression upon it, cutting out what is wanted for first color, after which a new frisket is required, and proceed as in the first impression, until finished. It is easier to cut a sheet of paper, even for three colors, than it is to make up three separate forms; and this process gives equally as satisfactory results. Should an ornament be set in with the job, having flowers or other attractive characters thereon, that, too, can be embellished with bits of color that is being used for the lines, all printing direct from the form and through the frisket.

Next month I will give the lace tint block scheme, from which can be produced the most beautiful effects in delicate embellishment for divers jobs; also the cork-block process with which "owl type" and "chaos type" may be relegated into the shades of innocuous desuetude.

W. B. VAIL.

#### MORE ABOUT COMPOSITION ROLLERS.

*To the Editor:* NEW YORK, November 12, 1894.

From an editorial paragraph in the last issue of this journal, under the caption of "Roller Manufacturers and Critics," exception has apparently been taken to a portion of the writer's contribution entitled "Printers' Composition Rollers," which appeared in the October number. In the paragraph alluded to the following appears:

"To the October issue of this journal, Mr. William J. Kelly contributed an article on composition rollers and their treatment, giving vent to his opinions and ideas with his usual frankness. The management of this journal has no desire to discredit the published statements of any manufacturers; but it appears that Mr. Kelly's contribution is calculated to have that

effect, judging from vigorous protests received from a few roller manufacturers. In this controversy regarding methods of manufacture, individual judgment has its right of selection, and so far as *THE INLAND PRINTER* is concerned, no purchaser's ideas are sought to be influenced."

In the contribution alluded to the writer speaks of the different kinds of faulty rollers used in pressrooms and the leading causes tending thereto. He has made his deductions on these points from actual knowledge and experience, and narrated them without bias or desire to offend anyone, or curtail the pecuniary patronage of any honest manufacturer. If the assertions made are not true in fact and in result he will be delighted to know. Why from any manufacturer who feels himself aggrieved, under his own signature, just as he has made the published statements under his. No harm can come to the manufacturer nor consumer by such a course, provided the methods of fabrication of the first are *THE BEST* and the roller result is satisfactory to the latter.

The writer lays no claim to "infallibility"; he is simply an everyday kind of a workman who has handled, seen and been well informed in his day regarding very many bad printing rollers, doubtless made so from various causes. In dilating on some of the causes of faulty rollers (and probably what the "few" manufacturers took exception to), the following statement was made:

Now, the faulty roller to which we will direct attention first comes from the roller maker brand-new, but made from old composition and "warranted to be as good as new." Can anything be more illogical or illusive? Yet rollers made for one-half of the printing concerns in the larger cities are made from just such stuff. Why? Because the furnishing of composition rollers for these concerns is done under low contract prices! But to what extent are such rollers faulty? By being lifeless, soggy and irregular in circumference in spots, rendering it next to impossible to set them for good work; and when set so as to ink the entire form are so jeopardized by the extra hard pressure on forms and distributors as to force them to the melting point while working. Rollers of this kind will not last long, etc. If there is economy in such use, we fail to see it, because the best of workmen are unable to cope with the difficulties which such rollers entail, and the work of the pressman is not only slow but unsatisfactory to all concerned. Some machine-cast and rapidly cooled rollers, whether made from old or new composition, have a prevailing tendency to shrink in places, because of the unscientific method used to cool down the material so as to be drawn from the mold quick and easy.

From the foregoing a couple of propositions present themselves for further thought; one of which is that an old thing

cannot, in the nature of events, be as good as a new one: hence old composition (often cast over and over again) ground up and melted, can never be utilized so as to equal that made from fresh materials; and no one knows this fact better than the manufacturer of printers' rollers. Even the adulteration of new and old material will not produce a roller equal to that made from fresh articles. It may be contended that the use of

the inferior article is done to meet the competition prevalent to secure low contracts for large concerns. But is not this condition of business superinduced by the manufacturers themselves, and does it not also lead to the very trouble the pressmen are

compelled to try to overcome or make the best of under all circumstances? The printing establishments which suffer most from such faulty rollers as are here complained of are the great dailies, weeklies, etc. Indeed, the writer has gone so far, in the line of duty, as to make a computation

of good and bad rollers which have come under his supervision in different places, and found that not more than one in three were true in circumference; and most of the rollers had to be thrown out of the press shortly after being set to work because of softening at the cores through extra pressure against forms and distributors, in order that they might be made to ink the forms. This is a succulent fact, and one easily substantiated; but to what depths of anxiety and extra labor does such a condition of things combine to thwart the skill of the workmen? This is what is reprehensible and unjust to pressmen, and from which there should be an exit, if the culpable manufacturers of printers' rollers desire to correct the cause.

The second proposition refers to rollers made by the method known as machine-cast, and which are rapidly cooled in the molds for drawing. It is not within the purview of this article to enumerate the makers using such machines, nor does it concern the writer what methods are used by any manufacturer so long as good rollers are guaranteed and supplied. This is a position entirely belonging to the manufacturer—the right to manufacture as he deems best; but the consumer has the undeniable right to demand

a perfect product, if I am allowed to form an opinion from the printed matter sent out by the manufacturers. Here is a specimen, taken from a pressmen's journal before me, which indorses my argument:

What rollers are the cheapest? Why, the best you can obtain, of course. The pressman who understands his business knows the effects he

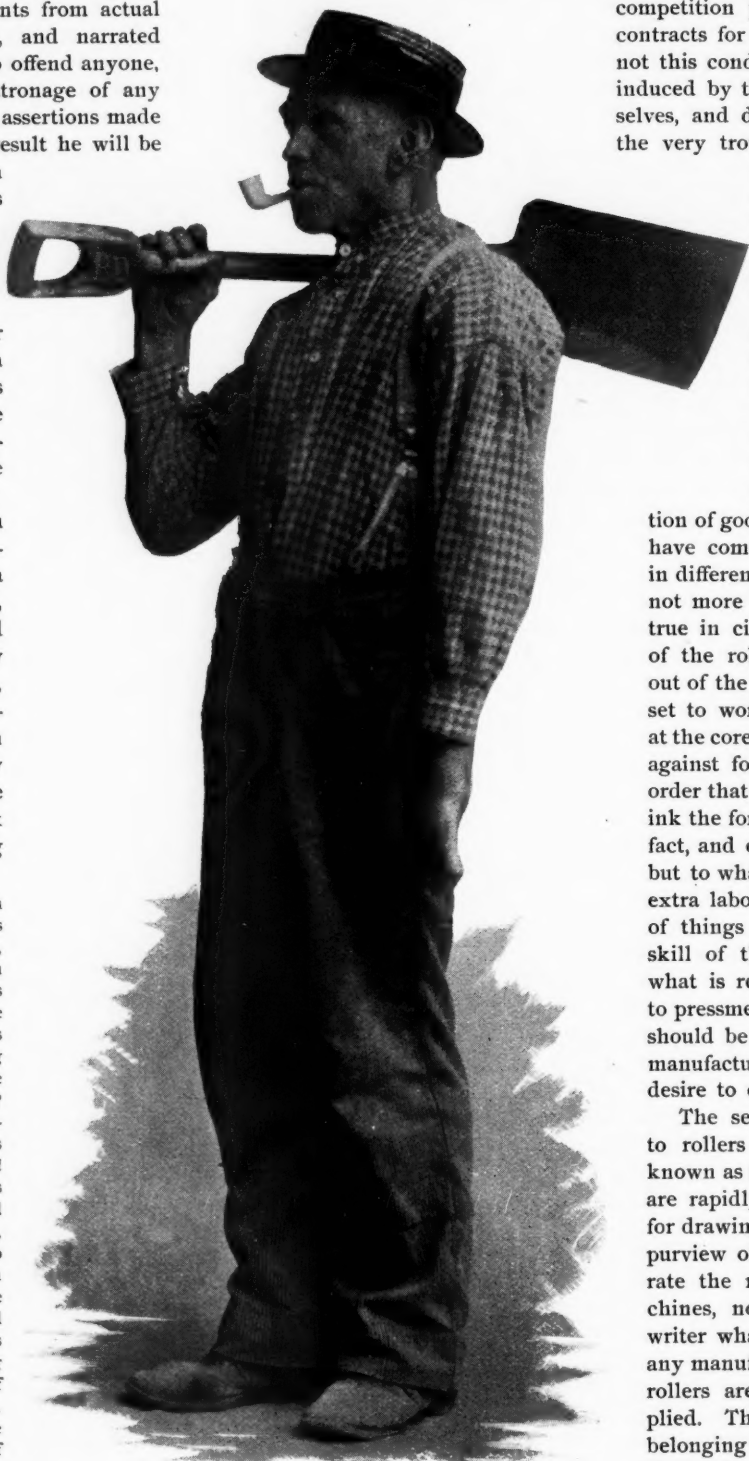


Plate by Illinois Engraving Co., Chicago.

AWAITING ORDERS.

Photo by Jarvis White Co., Davenport, Iowa.

wants to produce. He wants to waste as little time as possible in arriving at that effect. Nothing can hinder him more than inferior rollers. Nothing can hasten his effects and save valuable time better than the best rollers. Now, where is the economy in hindering a high-priced pressman in any way? And if the rollers are not of the best he cannot produce the effects he otherwise could, no matter how much time he wastes. Some rollers may cost a few cents a pound more than others, but it only takes a very slight increase in the excellence of the rollers to more than pay this difference in cost, and the increased grade of presswork produced by good rollers justifies the cost. Pinholes not only interfere with the inking of the form, but also render the roller difficult and impossible to clean in changing inks. The difficulty of cleaning takes the time of high-priced hands, and, therefore, costs dollars every week. Save your dollars by using rollers without pinholes—made by us. From an economical point of view it pays to have the very best, and it is a loss to any office to have anything else.

Could any pressman say or desire more than is set out in the foregoing? The phraseology is that of one fully conversant with the desideratum of the pressroom; and if he is as practical in his line of work as he would have the pressmen's equipment, and turns out rollers all the time which will give the results looked for, then he is indeed one of those manufacturers who are justly entitled to take rank with "the many careful and experienced men who study the needs of pressmen and supply them with good rollers."

The motives which have always actuated the feeble efforts of the writer have been such as should inspire progress and proficiency in every ramification of the printing business. If his opinions are frank and pointed, it is that all shall keep step to the rapid pace which he feels necessity urges upon that particular business. This is not an age of retrogression, nor is it one of "anything-will-do." Let the tardy rollermaker do his share to alleviate the annoying troubles of the pressman in his efforts to keep pace with this onward march. It would be a gross insinuation to even hint that the numerous and well-known rollermakers throughout the country were other than men competent to give us desirable rollers for any and all kinds of printed productions. Let them do this loyally, enthusiastically and practically, then there will be no cause for complaint.

WILLIAM J. KELLY.

#### CLEVELAND PRINTING AND PUBLISHING COMPANY.

THE Cleveland Printing & Publishing Company, of Cleveland, Ohio, was incorporated in 1887, being successors of the firm of Day & Carter. They now have one of the largest plants in the city of Cleveland. They do a general printing, binding and ruling business, one specialty being fine book and catalogue work. Another part of their business consists of bonds and diplomas, and they send the same all over the continent.

They have an average force of 100 employes, which at certain seasons of the year is largely increased. Their plant has seven cylinder presses and six platen presses, and their bindery has all the latest improved machinery for doing the fine work for which they are noted.

Officers are: W. M. Day, president; F. J. Staral, vice-president and general manager; G. H. Gardner, secretary and treasurer; A. Wintemberg, superintendent.

Mr. Day is also president of the local typothetæ. Mr. Wintemberg is well known throughout the country as an artistic printer, and the work turned out under his supervision is evidence of the fact.

All of the work of the Brotherhood of Locomotive Engineers, including the *Journal*, is done at this office. It alone is enough to keep an ordinary office busy all the time.

#### ITS ADVERTISING BRINGS RESULTS.

We are very much pleased with THE INLAND PRINTER, and have good results from our advertisement. You have our best wishes for your success.—Rev. Robert Dick Estate, Buffalo, New York.

#### JAMES A. POWER.

AT the recent Louisville convention of the International Typographical Union, Mr. James A. Power was elected to the position of organizer of the Third District, and for this responsible position his energy and experience amply qualify him. We append a short sketch of his career.

Mr. Power was born in Waterford, Ireland, in 1865, and came to America in 1884. After working in various cities in New York state, he went west "to grow up with the country," and for a year worked on the *San Francisco Chronicle*. From there he went to Portland, Oregon, where he secured the editorship of the *Irish Globe*, the first Irish-American paper ever published on the Pacific Coast. He held several important positions in Multnomah Union, being chairman of the executive committee and delegate to the Federated Trades, and served as secretary of Columbia Assembly, K. of L. He withdrew from the *Globe* to accept the position of managing editor of a 32-page weekly, called *Public Opinion*, which was published in the interest of labor; Sylvester Pennoyer, governor of Oregon, James G. Clark, the poet, and other well-known writers being on the editorial staff. While in Oregon he was nominated for the office of state printer and also for the legislature from Multnomah county, but declined both nominations, deciding to continue as editor of *Public Opinion*.

Moved to the state of Washington, and, while there, was appointed General Organizer of the American Federation of Labor by Samuel Gompers, who, in a letter, attributes the perfect organization of Puget Sound to Mr. Power's efforts. He took a prominent part in the exclusion of Chinese from Tacoma, for which he was indicted by the grand jury and censured by Governor Squire, now United States senator. During the anti-Chinese agitation, which resulted in total exclusion from that country, he introduced a resolution in a convention in Turner hall, that city, which defied the governor and President Cleveland to reintroduce Chinamen into that country. The *Tacoma Ledger*, in speaking of his efforts on that occasion, paid him a high tribute, but after a week or so demanded that he be escorted across the state line.

Leaving Tacoma, he went to Bellingham Bay, same state, where he was unanimously elected president of American Federation of Labor, being afterward reelected. This organization had a membership of over five thousand. While serving in this capacity he stopped the unloading of all ships that did not carry union crews. He resigned this office to accept the editorship of the *Avon Record*, which he published in the interest of organized labor. H. W. Ayer, manager of the National Reform Press Bureau, Washington, D. C., speaks of this paper as "one of the ablest aids our cause had on the Pacific Coast." Resigned from this paper to accept the editorship of *The People*, at Port Angeles, Washington, where he was thanked by a committee of citizens for his exposure of frauds in county affairs. Owing to bad health he moved to Mount Vernon, where, with others, he purchased the *Chronicle*, the official republican paper, and, in an attempt to change the policy of that paper to the peoples' party ideas, was unsuccessful and lost heavily. He then accepted an appointment in the Government Printing Office, at Washington, D. C., where he has been employed for a year, and has been chairman of the chapel of the second division, which position he has filled in a very acceptable manner until recently, having resigned from the office to devote his time to the duties of his new office, and to furnish labor news to one of the Washington dailies, on the side, so to speak.



JAMES A. POWER.

Written for THE INLAND PRINTER.

### THE WERNER COMPANY.

BY SIDNEY T. BATES.

"Dost thou love life? then do not squander time, for that is the stuff life is made of."—*Benjamin Franklin.*

THIS thought of the great philosopher might or might not have taken part in the idea which actuated the gentleman whose portrait accompanies this article (Mr. Paul E. Werner) in his aim to found a great book manufactory and publishing house—an establishment which should be equipped



PAUL E. WERNER.

with every facility that the age afforded to execute every variety of printing, binding, lithographing and engraving that the general public should demand; but it is certain, as the result shows, that he knew the value of time and how to improve his opportunities as well as any man of this age, for what he has accomplished in the space of a few years is little less than marvelous. But please, Mr. Editor, to allow an old printer, who has two score years at the business to his credit, to tell the story in his own way.

In the spring of 1887, longing for the green fields and pleasant vales of some quiet country city—a place where he would neither be lost in a multitude nor be boldly conspicuous in space—he resolved for the first time in his life to tramp, and through the recommendation of the foreman of the *Cincinnati Commercial* office, he came to Akron, Ohio, and on beholding

the city from an adjacent eminence these lines of Tom Moore's were forcibly brought to his mind by the lovely scene before him:

"There is not in this wide world a valley so sweet  
As that vale in whose bosom the bright waters meet."

He beheld in a beautiful valley a little river, like a silver ribbon set in green, running through the center of the city, with all its adjuncts of shrubby fringe, shady nook, glens and flowery meadows. On the opposite side lay West Hill, with its parks and stately homes, embowered in shade trees and emerald lawns. On the south and east were the business houses and some few factories, and farther back were churches, schoolhouses and more residences, more parks and fountains, and everywhere could be seen the tops of maples and oaks towering above and intermingling with palace and cottage alike.

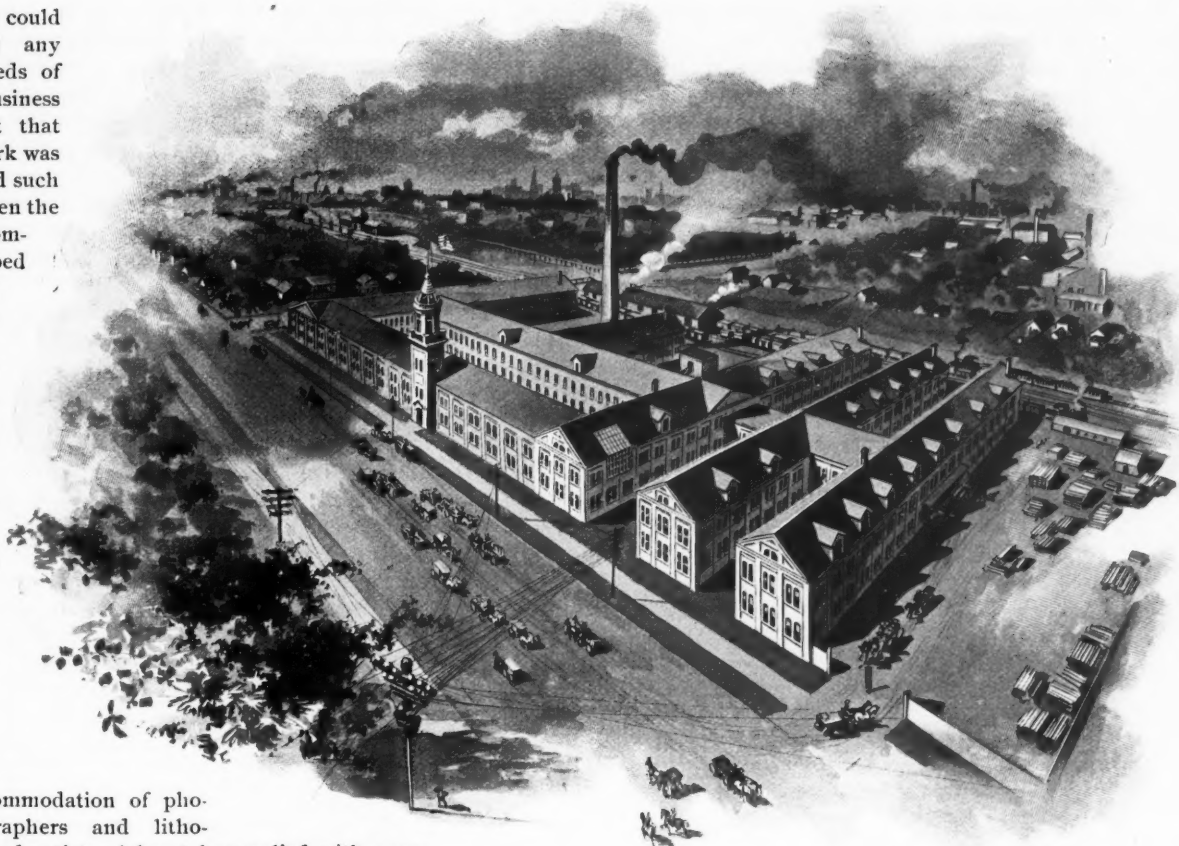
This was the place he had been looking for—the haven his imagination had pictured—where he could exchange the stifling air, the constant hum, the jam and confusion of a large city for the pure air of a comparatively country town; for Akron, while it has all the modern improvements and advantages of the larger cities in the way of electric cars, electric lights, churches and excellent schools and magnificent edifices, is simply a picture of rural beauty combined with great business activity and wealth; and owing to its sloping streets and consequent thorough watershed, it is free from the miasmas and diseases arising from low grounds and poor sanitary conditions.

Fully appreciating all these advantages, he resolved that this was the place where a man could settle, and, by industry and strict attention to business, soon acquire a home of his own, and he immediately made application for work at the Werner Printing & Lithographing Company, which he readily obtained; and it becomes a pleasing task, as well as a matter of pride, for him to be able to chronicle the progress of an establishment which has been so successful and prosperous as to make it almost beyond belief to those unacquainted with the facts.

Coming from Germany in 1868, Mr. Werner made his debut in the business world in 1875 as editor of the *Akron Germania*, a German newspaper, then, as now, published in this city, and one or two years later added to his business the publication of three other papers; but with the prescience of an older man and an older business experience, he soon found that there was no pleasure and very little profit in the newspaper line, and he disposed of his papers and entered the field of general book printing, bookbinding and engraving and lithographing, till he had one hundred men steadily employed.

In 1887 he organized the Werner Printing & Lithographing Company, with a capital stock of \$100,000, and, having for a time successfully coped with his many competitors in the same line of business, he concluded that his facilities were not adequate to the demands of the present time nor the possibilities of the future, and resolved still further to increase his business. In accordance with this resolution, he purchased a very eligible tract of ground, comprising some six acres, on the corner of Union and Perkin streets, directly on a line of railroad and within ten rods of the finest public park in the city, and here, in the fall of 1888, he commenced the erection of an establishment so large in dimensions that many old printers would look at it and shake their heads, as much as to say, "That'll bust!" But these old heads were not acquainted

with the man, nor could they comprehend any more than hundreds of others of the business men of Akron at that time, where the work was coming from to feed such a monster. But when the buildings were completed and equipped with one hundred presses — presses from Germany, England and our own manufacture; and when they saw a bindery whose dimensions alone would accommodate any ordinary factory business of the city; when they saw the whole front of the lower story of three hundred feet arranged for counting-room and offices, and the story above it disposed for the accommodation of photographers, lithographers and lithographic designers and artists, elaborately supplied with every convenience and material which is found in the modern studios; when they saw two engines placed in position — one of three hundred and one of one hundred and fifty horse-power; when they saw the building specially erected for wood engravers that they might have the northern light, and beheld a composing room, 180 by 40 feet, and an electrotype foundry as large in itself as most ordinary printing houses; a storage room for finished stock, 300 feet long by 40 wide; a shipping room for paper, 150 feet long by 40 wide; and a box factory, where shipping boxes were made, 70 feet long by 30 wide; and when, soon thereafter, they beheld loaded cars bringing in crude stock and carrying away the



products of this immense book manufactory, they were in the condition to exclaim with the old darkey the first time he beheld the moon through a telescope, "Hit beats de Debble!" And today the establishment is pointed out with pride by Akronians as the most unexampled business success in the country.

At the time these buildings were erected, in 1888, the capital stock of the company was increased to \$500,000, and the augmented facilities for the manufacture of books, general printing and lithographing were kept in constant motion. The plans for the new buildings were entirely the work of Mr. Werner, and, as can be seen by the sketch herewith, are unlike anything constructed in this country for what is generally known as a "printing office." No particular as to sanitation, room and convenience was lost sight of; and light, the first consideration in every well-regulated printing office, is afforded in abundance by immense windows, alternately eighteen inches and three feet apart, running all around the buildings in every story.

The dimensions of the different buildings as they now stand are as follows:

- Two buildings 200 feet long, 40 feet wide.
- Two buildings 200 feet long, 50 feet wide.
- One building 100 feet long, 50 feet wide.
- One building 300 feet long, 40 feet wide.
- One building 200 feet long, 40 feet wide.
- One building 75 feet long, 30 feet wide.
- One building 80 feet long, 40 feet wide.

The pressrooms of the lithographic and typographic departments, located on the first floors of the different buildings, are of the following dimensions:

- One 100 feet long, 50 feet wide.
- Two 200 feet long, 40 feet wide.
- One 100 feet long, 60 feet wide.
- One 120 feet long, 50 feet wide.

This space of thirty-three thousand square feet of pressroom is divided up for convenient occupancy of one hundred printing and lithographic presses, and several cutting machines, for



165 1/4 ADAMS ST.  
CHICAGO

trimming such work as does not have to go to the bindery, are also located here.

There are at the present time something over eight hundred people in the works; or, calculating four to a family, there are three thousand two hundred souls wholly and in part maintained by the labor which this establishment affords them. Every employe is paid regularly on Saturday night. They are paid by divisions and by number, and the time occupied in paying off does not exceed thirty minutes.

The moment the whistle sounds at quitting time, a corps of night hands come in and take possession of the pressrooms. They are called "wipers," and their duty is to thoroughly clean and oil the presses and machinery throughout the building, and thereby the presses, when started in the morning, are never stopped except to "make ready" and for the dinner hour.

On the second floor, occupying two-thirds of the remainder of the nine buildings of the works, is the largest bookbindery on the American continent, if not in the world. The bindery is entered from what is called "the sheet and folding room," which is 180 by 40 feet, and which contains the folding, smashing and gathering machines. The most improved modern machinery in this line that the inventive genius of the age has brought forth is in use in this room. In an adjoining room, 200 by 50 feet in dimensions, is a department of the bindery containing the sewing machines of the celebrated Smythe patent for sewing the flexible back. In this room are also machines for trimming and cutting the books, and for gilding and stamping; and here also is a force of inspectors who finish the first inspection after the book is sewed and trimmed, and before it is placed between its covers. In another large room are found the casemakers; and another room, 180 feet by 40, is occupied by the marblers, finishers and dry pressers. Still another room contains a complete bindery for small work, such as the binding of drafts and checks; making business books, ledgers, cash and general account books; binding pamphlets, catalogues and other books of all descriptions. This small bindery is equipped with every conceivable modern mechanical appliance for work in this line, such as ruling, perforating and numbering machines; wire stitching, sewing, folding and stab-binding machines, and eyeletting, round cornering and cutting machines. A large attic, covering the entire third floor, is used for the storing of partially bound books, and other products of the factory. It alone covers three acres of floor space, and never contains less than a quarter of a million of dollars' worth of unfinished work.

A vault constructed of stone and iron, in which are stored the valuable plates and engravings used by the company in its different departments, is situated between the two composing rooms and electrotypes foundry, and represents a cost of from one to one and a half million dollars. This vault is absolutely fireproof.

Adjoining the engine room is an arc and incandescent electric lighting plant, and in the boiler room is a system of steel boilers, five in all, which, with the engines, are also located on the first floor of a separate building. This system of engines and boilers is a duplicate, making it possible to continue work in case of accident. In the winter a carload of coal is consumed per day for the use of the establishment.

The old printer may wonder and ask: "Where does the work come from to keep such an immense establishment steadily employed?" The answer is, everything is set up and printed here from an address card to a book of forty thousand royal octavo pages, and everything is lithographed here from an address card to the largest sized copy from the old masters in oil painting.

In 1887 Mr. Werner contracted for the largest law work ever printed — "The American and English Encyclopædia of Law" — which, when completed will make a work of about forty thousand royal octavo pages, with small pica text and brevier notes. Bookmaking in all its branches, such as encyclopædias,

dictionaries, law books, school books of all kinds, catalogues, fine art and commercial lithographic work of every description, general printing and engraving, is done here.

An idea may be formed of the capacity and consumption of this plant when the fact is considered that an average of three carloads of raw material are received daily, and from three to five carloads of the product of the company shipped to the different parts of this and other countries, extending to Europe, Africa, Asia and Australia.

In the construction of these buildings particular attention was paid to their sanitation. All the largest rooms contain ladies' and gentlemen's toilet accommodations, with men and women attendants, whose sole business is to see that they are kept in perfect order.

The composing rooms are ideal — they are, in fact, a printer's paradise — the *ultima thule* of perfection in every point of view. There is never any trouble here about "sorts," as type is purchased by the ton, and work is steadier here than in any establishment the writer has ever known.

The proofrooms are supplied with all the paraphernalia of the proofreader's craft. There are four rooms, and each is supplied with a library of books of reference. Men and women are engaged here as readers. Young women graduates, with eyes sharpened by study and gold-rimmed glasses, will make a compositor dizzy if he is not up in his craft. For searching out bad letters and typographical errors they are simply ferrets — Pecksniffs of the first water —

Her eagle eye can pierce the penetralia of orthography,  
And her mind is well imprinted with the symbols of phonography,  
And she knows our arts and sciences, abstruse and elementary,  
And is educated perfectly in matters parliamentary;

and they can lengthen the sorrow or shorten the "string" of any compositor who comes here without at least a knowledge of the rudiments of English grammar.

The writer wishes to say here that there is no place in the United States that can take precedence of The Werner Company's establishment. The wages paid here for skilled workmen are twenty per cent more than in any other establishment in the city, and when rent and prices of living are considered, they will average better than in the large cities. If a printer, bookbinder or pressman, lithographer or artist really desires to better his condition, if he is steady and competent, he will find here a beautiful city, cheap lands all around him, and opportunities to soon acquire a home of his own.

In the fall of 1892, Mr. Werner, who has always been the controlling stockholder and manager of the company, purchased the entire property of The Werner Printing & Lithographing Company, and also the business of the following publishing houses located in Chicago: The R. S. Peale Company; the People's Publishing Company, and a portion of the business of the Belford-Clarke Company, and at once organized The Werner Company, with a capital of \$3,500,000. Since then a surplus capital of \$700,000 has been absorbed in the business of the company, making the capital at the present time \$4,200,000.

The business of the Akron branch is managed by an executive committee consisting of C. B. Denaple, superintendent; George C. Berry, Jr., assistant treasurer; Alex W. Maynes, manager of sales department, and G. T. Rowland, manager of book department, and the attitude of these gentlemen toward all employes is uniformly courteous, and they never lose an opportunity to show us favors.

The main office of the company and the chief book sales and publishing departments are established at Chicago, where it occupies the entire fourth floor of the magnificent Rand-McNally Building, 160-174 Adams street.

From 1892, the establishment has published for itself, and will hereafter handle all the business comprehended in making and publishing books.

In the spring of 1894, the company purchased the school book publications, including the plates, the business and good-

will of the old and established house of Porter & Coates, Philadelphia, Pennsylvania, and of the Columbian School Book Company, St. Louis, Missouri, and it has fairly launched in the great field of school book publishers and manufacturers, with a large and well-established trade in this special line.

Some of the publications of the company are the "American Encyclopædic Dictionary," "The Werner Working Teacher's Library," "The Theory and Practice of Teaching," "The Teacher in Literature," "Practical Lessons in Science," "Practical Lessons in Psychology," and "Manual of Useful Information."

The company has twenty-five stores for the sale of its works in various parts of the country, from New York to California. The sale of the Americanized "Encyclopædia Britannica" extends all over the United States, Canada, Mexico, and South America, and though it has been on the market for several years, the demand for it is more active today than it ever was before. The sales of this book amounted to more than \$2,000,000 annually. In May of this year twenty carloads of Encyclopædias were shipped from Akron, and in June the shipments were one carload a day. To San Francisco alone, The Werner Company shipped forty carloads of Encyclopædias, five trains of eight cars each, each train pulled by an eighty-ton locomotive.

For protection against fire the company has introduced a new device recently invented. Water pipes are run along the ceilings throughout the buildings. On these pipes are placed fusible nozzles at short distances apart, and so arranged as to flood with water any place where a fire may be started. There are 3,500 of these nozzles, and the thin metallic band binding the spring that holds the plugging in each head will melt at a temperature of one hundred and fifty-five degrees, opening the nozzles and spraying the locality of the fire and nowhere else. To accommodate this new device two cisterns have been constructed, one ninety feet long, twelve deep, and fifteen feet wide, holding 105,000 gallons of water; the other is a circular cistern holding 50,000 gallons. A brick water tower one hundred feet high and twenty-five feet square has been constructed, surmounted by a tank supplied from the cisterns and city water works. The tank is connected with the pipes running through the works, and with fourteen-inch water mains running all around the buildings and tapped by eight double hydrants. The mains are fed by the stored water and a pump of 1,500 gallons capacity per minute, which will throw eight streams 110 feet high.

At the headquarters at Chicago there are about three hundred people employed. There is a corps of authors and book editors and compilers; a corps of clerks, bookkeepers and accountants, typewriters and stenographers, and a corps of men and women whose duty it is to attend to the cash.

Recently offices of the company have been established in London, England; Paris, France; and Berlin, Germany, and there are, it is said, over six thousand employes engaged in the organization at Chicago and the various branches in the United States and Europe.

During the financial distress of the winter of 1893 and 1894, when nearly every manufactory of this city was either closed or working on half time, and when failures and suspensions daily reached into the hundreds all over the country, The Werner Company kept its force constantly employed. Its eight hundred employes had occasion to be thankful for the wise management and business tact which afforded them a comfortable maintenance amid the general distress of that cold winter. There is no establishment in the country of any description that runs so unceasingly as The Werner Company. From its organization in 1887 to the present time, there has been no decrease in the number of workmen; but, on the contrary, it has steadily increased, not only in the volume of its output, but in the number of its employes. So busy has it been the last year that it had to forego its customary annual shut-down for repairs, as it was impossible to close the works

for even a week. A printer may form some idea of the immensity of the work done here when it is known that several presses are constantly employed year after year in printing for one establishment alone, and orders come in weekly reaching into millions of impressions. For instance, on the 1st of September, an order was received from a large wholesale dealer for advertising novelties that required the work of the designer, the engraver, the lithographer, the compositor, the electrotypist, the binder and several supernumerary assistants, and it will keep ten presses, four cutting machines and one hundred folders, wrappers and packers busily engaged for three months before the job is completed; and the writer understands that the excellent satisfaction which this work has given the contractors induced them to immediately place two other large orders for work with the company.

Good pressmen and binders can most always obtain work here, as the establishment is constantly increasing in dimensions, and its Briarean arms are gathering in work from all over the world. Compositors who are up in the art do well here, and work is steady. Everything considered — the wages paid, the conveniences of the factory and the facilities for working comfortably and easily — the writer knows of no better place for good workmen who prefer a semi-country life to a big city. Good pressmen are always in demand most anywhere, and there is almost always an opening here.

Akron is a city of 35,000 inhabitants, thirty miles south of Cleveland, Ohio, and Lake Erie. In summer you can take a train here on Saturday evening, go to Cleveland, take a steamer on Lake Erie for Detroit, stop there over Sunday, and return so as to be in Akron on Monday, ready for work, and the round-trip fare is only \$1.50.

This is one of the loveliest places for a residence of any city that the writer ever visited, and he has seen nearly all of them in the country. Aside from its healthfulness and beautiful site, there are many advantages to be found here which are not obtainable anywhere else outside of the new western towns. These are cheap lands and rents. Ten dollars a month will rent a good five or six room house, and \$150 to \$300 will purchase a house lot on a line of electric street cars and within a thirty minutes' walk of the factory; and the prices of living are such that a man receiving the wages that are paid by The Werner Company must be very improvident who cannot, in the course of five years, have a snug home of his own. Quite a number of its present force own their own homes, and many have homes partly paid for.

Mr. Werner adheres to the plan of always keeping those who serve him faithfully and are competent, in the line of promotion, and he recruits his officers from the ranks of these — good character, steady habits and merit being all the recommendation he requires.

It is computed that the work of putting upon the market its own increasing publications will soon require the constant services of a force as large as that now engaged, and already there are rumors of more buildings, a larger force and still greater facilities. Outside of its own publications, the work for the general public is rapidly increasing, and as the establishment's great facilities and excellent work come to be more generally known, more floor space will be required.

In the history of book publishing and general printing, binding, lithographing, illustrating, engraving and electrotyping, this establishment can be truly said to be the most successful on record.

#### JUST WHAT I WANTED.

The "Manual of Printing" is just what I wanted. The imposition schemes which this little book contains are alone worth the price asked for it, and the book being of convenient size to carry in the vest pocket, makes it almost indispensable to the printer. It is as full of pointers as an egg is full of meat.  
—Joseph P. Keating, Akron, Ohio.

THE AULT & WIBORG CO.

POSSESSING THE LARGEST AND MOST COMPLETE PRINTING INK WORKS IN AMERICA,

The Ault & Wiborg Company

Give the most careful attention to the requirements of the trade, and their superb equipment enables them to best

SELL ON THEIR MERITS.

INKS

UNEQUALED IN QUALITY.

Letterpress, Steelplate, Copperplate and Lithographers' Inks,

DRY COLORS, VARNISHES, OILS AND DRYERS, IN

EVERY GRADE and for VARIETY OF WORK.

CINCINNATI NEW YORK CHICAGO

FIRST PRIZE, FIFTY DOLLARS—C. E. Wilson, *Review-Herald* job department, Battle Creek, Michigan.  
Mr. Oliphant's choice for first place.

#### DECISION IN THE AULT & WIBORG ADVERTISEMENT COMPETITION.

MORE than ordinary interest has attached to the Ault & Wiborg advertisement competition, announced in the October issue of this journal—eighty-five specimens in all having been sent in. As will be seen by the report of the judges, in matters of taste in type display there was not much hope of unanimity. Believing that each person consenting to act in making the decision should be permitted to make his selection of the three most meritorious specimens solely on his individual judgment, uninfluenced by those collaborating in the matter with him, the judges were not informed of each other's connection in the decision. This, of course, made it possible that all three would disagree—totally or partially, rendering the services of a fourth person necessary to arbitrate the matter. For partial disagreement the majority rule would apply, on terms which it is unnecessary to state now, inasmuch as the judges totally disagreed. The personality of the judges was not made known to the arbitrator, who, in accordance with our plan, selected from the three specimens given first place by the respective judges, one specimen in his estimation the most meritorious of that set, and similarly with the set of second place and third place specimens.

Award is made to

- C. E. Wilson, *Review-Herald* job department, Battle Creek, Michigan: First Prize .....\$50.00  
A. C. McFarland, with Pantagraph Printing & Stationery Company, Bloomington, Illinois: Second Prize ..... 30.00  
William L. Banning, Banning Advertising Company, St. Paul, Minnesota: Third Prize ..... 20.00

#### DECISIONS OF THE JUDGES IN DETAIL.

##### OPINION OF MR. BRADLEY.

CHICAGO, Illinois, November 16, 1894.

To the Editor: Have examined the proofs in the Ault & Wiborg competition, and have settled on the three which appear to me as being the best. Was greatly disappointed in looking over so many examples to find so little that is new. Believe that the two essential things to good composition are simplicity and harmony in the arrangement of type. Find in looking over the examples before me that many of them are greatly overdone.

The three which I should pronounce the best are:

First.—L. I. B. X. [Lester L. Brand, *Evening Post* composing room, New York city]—for simplicity and effect as an ad.

Second.—H. A. L. [I. N. Halliday, Brown-Thurston Company, Portland, Maine]—for simplicity and harmony in choice of type and arrangement of same.

Third.—"Cause and Effect" [William L. Banning, Banning Advertising Company, St. Paul, Minnesota]—which, while not what could be called good, has some pleasing things about it, and seems better than any of the remaining examples.

WILL H. BRADLEY.

##### OPINION OF MR. OLIPHANT.

CHICAGO, November 17, 1894.

To the Editor: In the limited time allotted, it will be impossible for me to give in *extenso* my reasons for the selections I have made. The three specimens herewith are, in my judgment, masterpieces, and reflect great credit on the ability of the "artists."

No. 1.—W. B. C. [C. E. Wilson, *Review-Herald* job department, Battle Creek, Michigan]. This is undoubtedly the best display ad. for the business represented, as the principal points of the announcement are brought out so effectively that a "blind man can see them." The comp., whoever he is, possesses the taste of an artist.

No. 2.—H. [Henry J. W. Harrington, composing room *Evening Post*, New York city]. This is a tastefully displayed ad., bringing the points of the ad. into prominence and otherwise making it attractive by a display of rare genius, with embellishment sufficient to be noticeable wherever seen.

No. 3.—X. L. 3 [Carl H. Uhler, senior member Uhler Brothers Printing Company, Charleston, Illinois]. For general design and execution it is a *rara avis*; shows a complete mastery of the art preservative, and at the

UNEQUALED IN QUALITY....

...THE... Ault & Wiborg INKS

SELL ON THEIR MERITS....

Letterpress Steelplate Copperplate Lithographers' INKS Dry Colors Varnishes Oils & Dryers

IN EVERY GRADE AND FOR EVERY VARIETY OF WORK

POSSESSING the largest and most complete Printing Ink Works in America, The Ault & Wiborg Company give the most careful attention to the requirements of the trade, and their superb equipment enables them to best fill the wants of Ink consumers in every department of the graphic arts.

The Ault & Wiborg Co.

CINCINNATI NEW YORK CHICAGO

SECOND PRIZE, THIRTY DOLLARS—A. C. McFarland, with Pantagraph Printing & Stationery Company, Bloomington, Illinois.  
Mr. Allexon's choice for second place.

**The  
Ault & Wiborg  
Inks**

SELL  
ON  
THEIR  
MERITS

**Unequaled in Quality**

*Possessing the largest and most complete Printing Ink Works in America, The Ault & Wiborg Company give the most careful attention to the requirements of the trade, and their superb equipment enables them to best fill the wants of ink consumers in every department of the graphic arts.*

LETTERPRESS, STEELPLATE, COPPERPLATE  
AND LITHOGRAPHERS' INKS,  
DRY COLORS, VARNISHES, OILS AND DRYERS,  
*in every grade and*

*For every variety of work.*

**The Ault & Wiborg Co.,**  
CINCINNATI, NEW YORK, CHICAGO.

THIRD PRIZE, TWENTY DOLLARS—William L. Banning, senior partner, Banning Advertising Company, St. Paul, Minnesota.

Mr. Bradley's choice for third place.

same time gives the advertiser the advantage of *almost* presenting his wares to the craft.

And if I may be permitted to digress from your rules a little, I want to say to the many contestants who have not been so fortunate as the three above, that *all* are entitled to a great deal of credit for the workmanship displayed. These contesting "bees" are becoming a veritable training school. The apprentice of today is receiving more instruction to the square inch through the medium of THE INLAND PRINTER than could be obtained by years of tuition in the average printing office. This is a self-evident fact, and can be easily vouched for when we consider the number of young men who are striving to become leaders in their vocation.

DAVID OLIPHANT.

OPINION OF MR. ALLEXON.

CHICAGO, November 19, 1894.

To the Editor: Having carefully examined the Ault & Wiborg advertisements submitted for competition, I select the following, which, in my opinion, deserve the prizes offered:

First Prize.—"1894." [J. E. Griffith, of Griffith, Axtell & Cady Company, Holyoke, Massachusetts.] Design first-class, ornamentation not overdone and well executed; display of type perfect; page well balanced, and in my estimation a first-class job.

Second Prize.—Monogram "Mac." [A. C. McFarland, with Pantagraph Printing & Stationery Company, Bloomington, Illinois.] Design is lacking in originality, but the execution of the work very good, and the artist may well be proud of his effort.

Third Prize.—Inverted "short and." [Mort Donaldson, Post-Intelligencer, Seattle, Washington.] Execution of rulework very good, but being so much of it, it detracts from the general appearance of ad. and makes it look crowded; selection of type good, but where there are two styles of the same letter to a font of type, care should be taken not to have them both appear in the same word, as occurs in the word "possessing" (showing the two styles of s's).

A. R. ALLEXON.

DECISION OF THE ARBITRATOR.

CHICAGO, November 20, 1894.

To the Editor: You have asked me to designate my choice of each of the three lots selected by the judges for first, second and third prizes in the Ault & Wiborg advertisement prize competition.

I have examined the entire lot of eighty-five specimens of handwork and I am not surprised that the three judges failed to agree on any one of

the prize-winners. There were so many excellent pieces of workmanship in the collection that I cannot refrain from saying that had I been permitted to show my preference without regard to the other judges it is not likely that I would have selected all three of those that I have chosen.

Of the three selected for the first prize I have preferred the one marked W-B. C. [C. E. Wilson, Review-Herald job department, Battle Creek, Michigan] as being the strongest for the purpose for which it was intended. The artist, for he is entitled to that appellation, evidently had a definite object in view, and has carried out his ideas of ornamentation without overshadowing the main purpose of the design, which is the advertisement of Ault & Wiborg's inks. There are some slight faults in the work—the display in the lower half of the page is weak compared to the rest, and there is a defect in the heavy curved rule at the top—but aside from these the work approaches perfection.

Of the three second choices of the judges I have selected the one marked with the monogram "Mac" [A. C. McFarland, with Pantagraph Printing & Stationery Company, Bloomington, Illinois] as being the most artistic. The compositor overreached himself a little in the shading of the card in the center. If he had made this a trifle less pronounced the effect would have been better. Were it not for this there would be little to criticize about his work.

My last selection was the specimen marked "Cause and Effect" [William L. Banning, Banning Advertising Company, St. Paul, Minnesota]. I have selected this in spite of the fact that the other two showed infinitely more patience, and were far more elaborate in construction. This specimen is perfect in its way. There is nothing on the page which could be improved. It is an illustration of what can be done by a first-class compositor in obtaining a good result without taxing the customer (or perhaps his employer) too hard. There are comparatively few people outside of the printing fraternity who have the slightest conception of the amount of labor and skill required to get up an intricate job of rulework. To all except these a hastily sketched design etched upon zinc is as expressive as a laboriously constructed picture made of brass rules. It was such considerations as these that moved me to select these specimens.

Thanking you for the compliment you have extended to me in inviting me to decide this contest, I have the honor to remain,

Yours truly,

LEON HORNSTEIN.

We have been fortunate in securing the very kind interest of Mr. Will H. Bradley in this competition, and it will be news to many, doubtless, that Mr. Bradley is a practical

**THE AULT & WIBORG**

<p><b>Sell on their Merits.</b></p> <p>Possessing the Largest and Most Complete Print- ing Ink Works in Amer- ica, The Ault &amp; Wiborg Company give the most careful attention to the requirements of the trade, and their superb equip- ment enables them to best fill the wants of Ink Con- sumers in every depart- ment of the Graphic Arts.</p>	<p style="font-size: 4em; line-height: 1;">I N K S</p>	<p><b>Unequaled in Quality.</b></p> <p>LETTERPRESS, STEELPLATE, COPPERPLATE and LITHOGRAPHERS' INKS, DRY COLORS, VARNISHES, OILS and DRYERS, <i>in every grade and for every variety of work.</i></p>
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**The Ault & Wiborg Co.,**  
CINCINNATI, NEW YORK, CHICAGO.

By Lester L. Brand, Evening Post composing room, New York city.  
Mr. Bradley's choice for first place.



**Sell on Their Merits.  
Unequaled in Quality.**

The Ault & Wiborg Co. give the most careful attention to the requirements of the trade, and their superb equipment enables them to best fill the wants of Ink consumers in every department of the graphic arts.

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STEEL PLATE and  
LITHOGRAPHIC INKS,  
DRY COLORS,  
VARNISHES,  
OILS and DRYERS

**THE  
AULT & WIBORG Co.**

CINCINNATI,  
NEW YORK,  
CHICAGO.

In every grade and for every variety of work.

By J. E. Griffith, with Griffith, Axtell & Cady Company, Holyoke, Massachusetts.

Mr. Allexon's choice for first place.

printer. Mr. Bradley's national reputation as a designer gives this contest an added value in having his opinions thereupon. Mr. Allexon is well known as one of the most skillful decorative printers of the country. Mr. Oliphant and Mr. Hornstein, both employing printers of Chicago, are well known for the correct taste displayed in the work turned out from their establishments.

Written for THE INLAND PRINTER.

#### REVIEW OF TYPE DESIGNS.

BY R. COUPLAND HARDING.

NOTICE two new names on the roll of American typefoundries. The Inland Foundry, of St. Louis, is chiefly distinguished by its principle of systematic lining, which alone should give it a footing. So far as I have seen its specimens, it confines itself at present to plain standard faces, which is good policy for a new house; and at the same time provides no novelty in design for special remark. Of the lining system I have written pretty fully already.

The other is the National Foundry, Chicago, from which I hope soon to receive specimens. The novelties noted here have been before the readers of THE INLAND PRINTER for some months already. Iroquois, a wide fancy latin, disproportionately heavy as regards the body marks, is very like the Abbey Extended, of Farmer & Son, with the characteristic features exaggerated. It is bold and legible, and its weak points are sufficiently shown in the cap F, N and T. The latter in particular is weak, the corresponding letter in the Abbey being a model of its kind. The word-ornament supplied is graceful, and duly subordinated to the text. Alfreta is a good backslope italic, heavy at the foot. The house shows a number of new borders. No. 3, a fleur-de-lis, in three sizes, is a gem, either in the silhouette or open style, or in both worked in register. I know nothing better of its class, ancient or modern. The

half-eclipsed ball (No. 5), working in register with 6, is also good. There is nothing especially noteworthy about the other borders.

The Dickinson Typefoundry, more than any other American house, has shown good taste in reviving and imitating the best models of the early printers. Their Caxton, Cursive script, Elzevir roman and Elzevir ornaments are already appreciated by printers who make a specialty of old-style printing. Their latest addition to this class of type, the Florentine borders, will be appreciated. They happily exhibit the medium between over-minute prettiness and the opposite error of inartistic irregularity. The designs are strong, showing well contrasted black-and-white effects, and while too heavy for light modern romans, will harmonize admirably with old-style work. I take it that these borders are original, not copied, like the Elzevirs, from old books. In any case the foundry is to be congratulated on a real success.

The well-earned reputation of the Central Foundry for solid and useful styles will only be enhanced by their original face "Mid-Gothic," in a full series of fourteen sizes, 6-point to 72-point. This is a sterling solid condensed sans, which, without any trace of eccentricity, commands attention. Happy is the printer the state of whose bank balance permits him to send "straight away" for the complete series—and still more happy will the skilled compositors be when it is opened out!

Barnhart Bros. & Spindler show a new series of roman, 6-point to 11-point, cast to point-set. On the special advantages of this system and its difficulties, I have written elsewhere in your pages. The difficulties concern the designer and founder only—the printer has only the benefits of the reform. The characters in this series are beautifully designed and cleanly cut; but close examination shows that some letters stand too closely together and others too widely apart. This may be

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**The  
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&  
Wiborg  
Inks**

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Possessing the largest and most complete Printing Ink Works in America, The Ault & Wiborg Company give the most careful attention to the requirements of the trade, and their superb equipment enables them to best fill the wants of Ink consumers in every department of the graphic arts

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LETTERPRESS  
STEELPLATE  
COPPERPLATE  
and LITHOGRAPHERS' INKS  
DRY COLORS  
VARNISHES  
OILS and DRYERS

❁

IN EVERY GRADE  
AND FOR EVERY  
VARIETY OF WORK

THE AULT & WIBORG CO.  
CINCINNATI  
NEW YORK  
CHICAGO

By I. N. Halliday, Brown-Thurston Advertising Company, Portland, Maine.  
Mr. Bradley's choice for second place.

THE  
**Ault & Wiborg Inks**

Sell on  
THEIR **Merits.**

Letterpress.  
Steelplate.  
Copperplate and  
Lithographers'

**INKS**

Unequalled  
in Quality.

POSSESSING the Largest and Most Complete PRINTING INK WORKS in America, The Ault & Wiborg Company give the Most Careful Attention to the Requirements of the Trade, and their Superb Equipment enables them to best

FILL THE WANTS of Ink Consumers in every department of the Graphic Arts.

Dry Colors, Varnishes, Oils, and Dryers,  
In every Grade and for every variety of work.

The **Ault & Wiborg Co.,** CINCINNATI, NEW YORK, CHICAGO.

By Henry J. W. Harrington, with New York *Evening Post*, New York.  
Mr. Oliphant's choice for second place.

noted from the smallest to the largest size. I imagine that this has arisen through the casters having to work on an unfamiliar system, as I can by no means think that the defect is necessarily inherent in the point-set system. The new size of Elzevir roman (6-point), is a grand example of high-class punch-cutting. The founders give the name of the artist—Mr. West. We would like to see this practice more generally followed. West Lining Gothic is not only a beautiful medium-face sans (without lower-case), but it will commend itself to the printer as being cast to point-set and standard line. It is in eight sizes, 6-point to 18-point, and will be found to be a "labor-saving" investment in the fullest sense. Elzevir Title is a condensed style, another member of the growing De Vinne family of letters. It is in ten sizes, 6-point to 72-point, cast to standard line, and is a thoroughly useful letter.

Marder, Luse & Co., with Caxton Bold, are in the market with another fine series, a bold-faced old-style roman, something after the Ronaldson model, and somewhat lighter than Barnhart's "Monarch." For those who regard the De Vinne and its tribe as a little eccentric, this will be just the thing required, and as it is in eleven grades, 6-point to 72-point, perfect harmony of display can be attained when the whole series is placed in stock.

I find I have dealt wholly with American novelties this time. The reason is that the past few weeks have been very barren of specimens; and for two months no novelties have reached me either from Great Britain or the European continent.

THE INLAND PRINTER is one of the most valuable periodicals ever issued, and its columns well deserve the study of every enlightened employing printer.—*W. W. Pasko, Recording Secretary and Librarian, the Typotheta, New York city.*

## PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

**NUMBERS IN PEDIGREES.**—Charles Walling, Oskaloosa, Iowa, writes: "We—that is, four of us—read your paper each month, and find it worth twice the price paid, used simply as a study. Is it proper in an extended pedigree to punctuate the numerals or not—as Bright Eye 33,470 or 33470? *Answer.*—It is better to use the comma in all thousands but the number of a year or that of a house, even when there are only four figures. Numbers are easier to read with the commas in.

**SPACES BETWEEN ABBREVIATIONS OF TITLES.**—"Apprentice," Chicago, writes: "In your August issue you favored the use of spaces, in answering the following question: 'Is it better to use or to omit spaces between initial letters or abbreviations representing college degrees or secret-society titles when placed after a person's name?' 'Sufficient distinction,' you said, 'is made by the difference in position.' In lists, directories, or catalogues something like the following sometimes occurs: 'Smythe, J. B., D. C. L., LL. B., B. C. E.' It seems to me the omission of the spaces in the above example gives the abbreviations of titles perspicuity as well as neatness of appearance." *Answer.*—The use of spaces is right, even in the case cited, though it was overlooked in the former answer. In ordinary matter the personal initials would be before the surname. If anyone thinks omission of spaces gives "perspicuity" and "neatness of appearance," let him omit the spaces; but the one who answers the question would not omit them, though many printers do so.

**DATES.**—A. W. N., Sedalia, Missouri, writes: "In setting a date like, for illustration, Nov. 1st, should the 'st' be after the 1? We have a proofreader who says in a date 'Nov. 1st' it should be read 'November one,' and not 'November first,' but in 'the 1st of November' it should be read 'November first.'

THE AULT & WIBORG  
**INKS**

SELL ON THEIR MERITS.

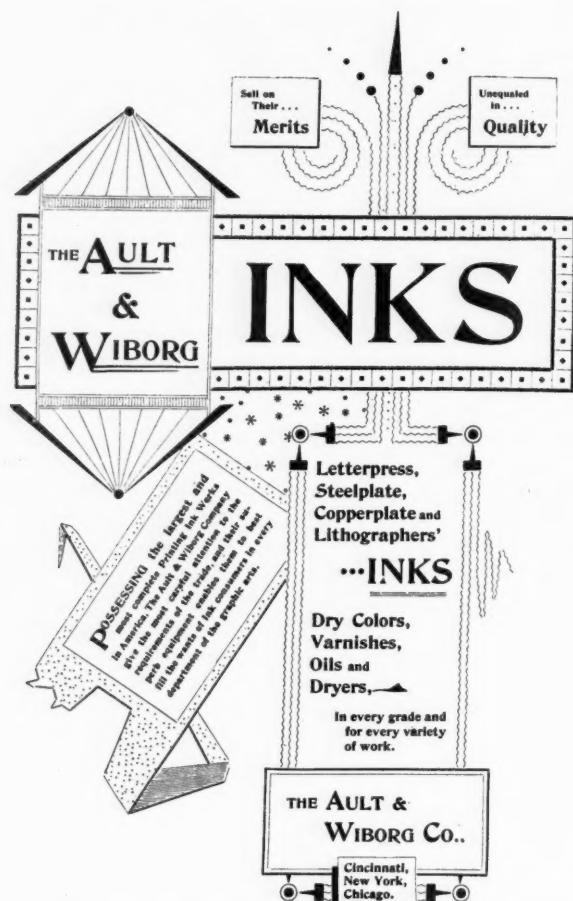
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LITHOGRAPHERS'	AND
INKS	DRYERS

THE AULT & WIBORG COMPANY  
CINCINNATI NEW YORK CHICAGO

By Carl H. Uhler, Uhler Brothers Printing Company, Charleston, Illinois.  
Mr. Oliphant's choice for third place.



By Mort Donaldson, *Post-Intelligencer*, Seattle, Washington.  
Mr. Allexon's choice for third place.

He also says that large book-offices and papers use his style exclusively, but I differ with him." *Answer*.—You have not asked the question you intended to ask. There is no other place for the "st" than after the i. As to choice between "Nov. 1" and "Nov. 1st," opinions differ, as yours and the proofreader's. Actual language principle seems to demand the use of the ordinal terminations in dates, as they indicate the real sense, shown in the full expression, "the first of November." The proofreader's opinion as to papers is nearly right; though they do not "exclusively" use either style, they certainly do commonly print dates with the bare figure. You may take up books without end and find alternately such dates as Nov. 1st in one and Nov. 1 in another; it is impossible to tell which you will find more frequently. When you find that an author or an editor has a decided choice, the effort should be to have that choice followed consistently. It is not well to have the two forms used without system in one work. Dates should be read as they are written. "The 1st of November" does not read "November first," and "November 1st" does not read "November one."

**DIVISION OF THE WORD ENGLISH.**—This word seems to be prevailingly divided on the *g*, though it is not easy to find a reason why it should be so. *Angle*, from which it is derived, would never be so divided, and all analogy indicates the division *Eng-lish*. We make *an* the syllable in *anchor* and similar words, we divide *shin-gle*, *tin-gle*, etc., and the same reason that makes these right is in favor of *Eng-lish*, *Eng-land*. The syllable *Eng* gives no indication that the *g* is sounded, while putting the *g* in the second syllable does indicate the sound. Some careless speakers do often pronounce these words without a plain *g* sound, but all the orthoëpists indicate it plainly. The International Dictionary divides *Eng-lish* and pronounces *in-glish*. A syllable spelled *lish* certainly does not represent the sound *glish*, and so the dictionary treatment involves a

contradiction. Such a matter, however, is hardly worth much discussion, for readers consider the word as a whole, and either division will never bother them. Of course, speaking generally, there is ground for distinction between different divisions on the basis of principle; but in this particular case opinions are divided, without affecting the treatment of similar words as a class, and proofreaders may well enough follow the dictionaries, unless ordered to do otherwise. Again, the question as to this word does not arise with sufficient frequency to make it important, and it is a very easy matter to keep to the division decided upon. It would be a great gain to compositors if they could set their type alike in these little things in every printing-office, but this seems impossible of attainment.

**BACKWARD, BACKWARDS, TOWARD, TOWARDS, ETC.**—The International Dictionary does not state any distinction or choice between *backward* and *backwards* as an adverb, but gives as its own examples of the use of the word "to ride backward" and "to read backwards." In its entry of "*forward, forwards*" it simply gives a short definition and says, "opposed to *backward*." Under *toward, towards*, it quotes the Bible three times and Swift once with the preposition *toward*, and Shakespeare twice with *towards*; and Shakespeare is quoted twice with the adverb, once *toward* and once *towards*. Webster's Unabridged has a note under *toward*, saying that the original form was *towards*, and that the *s* was dropped in our version of the Scriptures, but the original form has always remained in use. Why the revisers omitted this note from the International is a matter of doubt. Worcester makes no personal choice between the two forms of any of these words, but cites Dr. Campbell as favoring the use of the terminal *s* in prepositions and adverbs, leaving the other form for adjectives only. The Century Dictionary does not distinctly state a choice, but its definitions are given under the forms without *s*, and most of its quotations have this form. The Funk & Wagnalls Standard Dictionary says that "with animate acts *backwards* or *back* is preferable" to *backward* as an adverb, and that "the original and proper distinction was that *forward* referred to motion, *forwards* to position or manner." A number of examples are given with the first of these words, in each of which the *s* is used, showing that the editors preferred this form. No examples are given with *forward* or *forwards*. Some scholars think the *s* makes these words more euphonious. No one can say with reason that any such word is erroneous in either form, though *outwards* seems to be little used. All that can be done is to select one form or the other and stick to it. In adjectives, however, the *s* should never be used; thus, *forward* movements, never *forwards* movements.

**DICTIONARIES.**—Only a short time ago very few printers knew much about any dictionary but Webster's or Worcester's, and those who worked steadily in one office knew very little about the one of these two that was not used in his office. Probably not one out of a hundred, not only of printers, but of other people also, had any idea that what the dictionary said could possibly be wrong. Even yet some people linger in this lexicographic darkness, but they are comparatively few. It is now pretty generally understood that dictionaries are made by fallible men, scholars, of course, but by no means incapable of doing some poor work. Our recent dictionaries are much more reliable and much fuller than the old ones, and it would not be hard to show that each new work is better in some ways than any of its predecessors. The proofreader's main aid in the way of reference for information as to spelling, etc., must be a dictionary, and such changes have occurred recently that it will not pay any one to stick to one of the old works. It would be highly advantageous to have the Century, the International, and Funk & Wagnall's Standard all at hand for reference and comparison; but if only one is to be had, certainly the Standard is the best one for the proofreader. There is not one department of knowledge or science not represented in the

Standard by more words than it has in either of the others, and the record of word-forms is more valuable to proofreaders than any other feature of the dictionary as a practical aid in proof-reading. Of course, this is not said with any intention to undervalue the importance of good definition, which is something hard to overestimate. Authors generally will do the part of the work of making literature that is most directly dependent upon choice of words as to their meaning, though proofreaders should understand this as well as authors, so that they may distinguish between author's intentions and their accidents or blunders. Many changes of common spelling are recorded in the Standard, but it gives all the familiar spellings as well. Suppose the proofreader has a medical work in hand, with many unfamiliar words. He will be much more likely to find any purely technical medical word in the Standard than in the International, or even in the Century, large as that work is. The same saying is true as to electrical, zoölogical, chemical, mineralogical, and other words. Whatever dictionary may be used, the time has passed when men could afford to take everything on faith because it is in the dictionary, if such a time ever existed. The most successful proofreader must know how to recognize an error, even in the dictionary, and to perceive whether an author is right or wrong in departing from the dictionary's indications. Many good words are possible that are not in the dictionaries, particularly words ending with *less, like, ness*, or some other common suffix, or beginning with *in, un, re*, or some other common prefix. The zoölogist or botanist may use any genus-name as a common English noun, or may make an adjective or noun by shortening or changing the suffix *idæ* or *ida*, or *aceæ*, to *id, oid, acean*, or something similar. The International gives very few of these inflections, or even of the words from which they are made; the Century gives many more than the International, particularly in the first part of the work (its editors meant to give them all through, but changed their minds); the Standard gives family names and those of other groups in natural history liberally all through, and consistently enters the common words derived from them. These are but specimens of the Standard's richness as a record of forms, which is bound to make it more useful than any other dictionary to the proofreader.

#### AN INSTANT HARD-TYMPAN MAKE-READY FOR PERFECTING PRESSES.

MR. CHARLES SEARS, of Cleveland, Ohio, has favored THE INLAND PRINTER with an opportunity of examining the specifications of a make-ready patent which has recently been allowed him. The invention certainly promises great advantages in saving time and improving the output of newspaper and other printing.

It consists, first, in securing to the impression-receiving part of a printing press (platen or cylinder) a base of plastic material; then securing tightly over this base a plurality of sheets of paper, thereby forming a tympan; then with the type form locked in the press, making an impression from the form in said tympan, and maintaining or repeating said impressions until the plastic base is set, and finally removing one or more of the said sheets of paper, which removes the sharp angles of the impression. The plastic base can be set very rapidly with the application of heat.

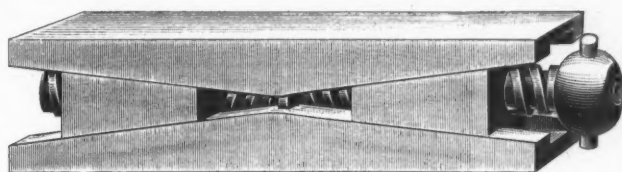
This method of preparing a make-ready for a type form solves a difficulty which has heretofore been unsolved, namely: How to print on a hard tympan, and thereby do fine work, with the product of linotype machines, typograph machines and other machines of like character. The characters in a form made up of type bars are invariably more irregular than in a form made up of type. None of this irregularity can be remedied by underlaying, consequently the preparation of a make-ready for such a form has been a long, tedious and expensive operation; and, it is believed, no practical success has heretofore

been attained in printing from type-bar forms except with a soft or blanket tympan.

This process will enable the pressman to prepare any make-ready in about ten minutes time; and the operation is entirely mechanical.

#### THE "KING OF QUOINS."

THE difficulties in the way of securing a perfectly satisfactory lock-up have been long struggled with by inventors, and quoins on the wedge principle, up to the present time, have been the most favored. The wedge principle alone, however, either has the fatal defect of slipping or of sticking so fast that quoins and keys are broken in the effort to unlock. The screw principle with its power, simplicity and accurate and accommodating adjustment has long been conceded to be the most scientific and desirable, yet its application has not been successfully made until the present time. The "King of Quoins" embraces the screw and wedge principles, as will be seen from the cut here-



Patented November 4, 1894.

with. This quoin is claimed by competent judges to be the best ever made or exhibited, and to this fact its title is due. The exact sizes of parts are as follows:

Length.....	2 7/8 inches.
Minimum width.....	9/16 "
Maximum width.....	1 1/8 "
Total spread.....	3/16 "
Diameter of connecting rod.....	5/16 "

This quoin being *always locked*, has no possible chance of working loose or of slipping at any time. Its pressure or spread is *direct*, there is no sliding motion of the outer bearings to drag or mutilate the furniture, these outer bearings being held in place by a most ingenious yet simple device, and the quoin can be placed with perfect safety against the chase, or steel or iron furniture—it is a veritable *mechanical impossibility for it to slip*.

Its quick action is an important advantage and will prove a time and money saver in every office using it. In the press-room its convenience will make it a favorite, as it can be "tightened up" even when directly under the rollers, owing to its peculiar construction, the wrench or key connecting with the quoin and forming a "universal joint," permitting of locking or unlocking at any angle.

The quoin and key are entirely new departures and the principles are undeniably the correct ones. We have had quoins and quoins innumerable, but this is without doubt *the king of them all*.

The quoins are beautifully made, very strong, simple in construction and have nothing about them to break or get out of order. Mr. John F. Perry, 155 East Randolph street, Chicago, is the inventor and patentee.

#### "THOROUGHLY PROGRESSIVE."

We must again compliment you on the beautiful appearance of THE INLAND PRINTER, as well as upon the neat and substantial manner in which it is bound. We believe it to be the most thoroughly progressive, best printed and edited journal devoted to the trade.—*Thalmann Printing Ink Company, St. Louis, Missouri.*



THE MAGNA CHARTA OF KING JOHN.

Facsimile of label used on "Magna Charta" bond paper, manufactured by the Riverside Paper Company, Holyoke, Massachusetts. (See page 259.)

## THE MAGNA CHARTA OF KING JOHN.

THE illustration on opposite page is of interest not only on account of the historical scene presented, but because it shows the reader how desirous the users of trade-marks are at the present day to secure correct data and perfect reliability for the representations they adopt to give character to their wares.

The picture represents Cardinal Stephen Langton, Archbishop of Canterbury, presenting to the barons of England the Charter of Liberties granted by Henry I, the barons being in the act of swearing to support it and to procure its confirmation from King John. The scene is laid at an altar in front of the tomb of St. Edmund the King, at the Abbey of St. Edmund's Bury. An aged prelate is holding the instrument, and several other ecclesiastics appear in the background. On the right of the archbishop stands a figure intended for William Marshall the younger, and on the left appear Geoffrey de Mandeville, Earl of Essex and Gloucester, with Robert Fitz-Walter standing between them, all of whom were afterward securities for carrying the Charter of King John into effect. On the left in front is Robert de Vere, Earl of Oxford, next to whom is Roger Bigod, Earl of Norfolk; and others of the principal barons are assembled in the background.

The photograph was made from the painting by W. Martin, preserved in the picture gallery at Oxford, and was taken from the original painting by representatives of the Riverside Paper Company after an extended search for the painting in the Oxford College Art Galleries, England. It is said to be one of the most correct designs, in its costumes, etc., ever produced in the history of the Magna Charta, as it permits the identification of most of the principal characters by their armorial ensigns. It will thus be seen that a more authentic design for a trade-mark could not have been selected, or a better one chosen to designate a brand of paper which the firm is making an important specialty of than "Magna Charta."

In addition to this bond paper, the Riverside Company manufacture and carry in stock the following brands of high-grade, pole-dried writing papers: Universal bond, Dundee bond, Dundee record, Pure linen stock, Deerfield laid, Riverside extra superfine, Melrose superfine, Rialto extra fine and Stationers' linen ledger, all of which are well known and well liked by the trade everywhere. Since the completion of their new mill the Riverside Company have largely increased the output of their entire plant, and no firm in Holyoke is better prepared than they are to look after the growing business they have built up, or in more advantageous shape to spread out by the addition of new machinery when the trade warrants, the new mill having been constructed with an eye to the future. The present officers of the company are Julius H. Appleton, president; W. N. Caldwell, treasurer; James W. Toole, superintendent, and Jere Horton, western agent.

## THE IDEAL HAND PRESS.

PUBLISHERS of country newspapers who have of necessity been obliged to use the old-fashioned hand press are taking unusual interest in the Vaughn Ideal hand cylinder press, illustrations of which have appeared from time to time in THE INLAND PRINTER. It is a practical machine, reasonable in price, and is capable of doing good newspaper work at about twice the speed of a Washington hand press. It makes a clean, sharp impression, and will print anything from a newspaper full size of the press to a handbill or postal card at a speed of 300 to 400 an hour. The sheets are put on and taken off the same as on an ordinary hand press, an impression is taken by each forward or backward motion of the cylinder, and it runs so easily that a boy or girl of fifteen can operate it without undue exertion. The Ideal press is made in two sizes: 8-column folio or 5-column quarto; 9-column folio or 6-column quarto. The prices are less than for the same sizes of the ordi-

nary hand press. Every publisher who is using the old hand press should examine this wonderful machine.

Our object at this time is to call the attention of our readers to a new and valuable improvement just completed, which will add greatly to the efficiency of the Ideal press. This is an inking apparatus with automatic vibrator and ink table, which is

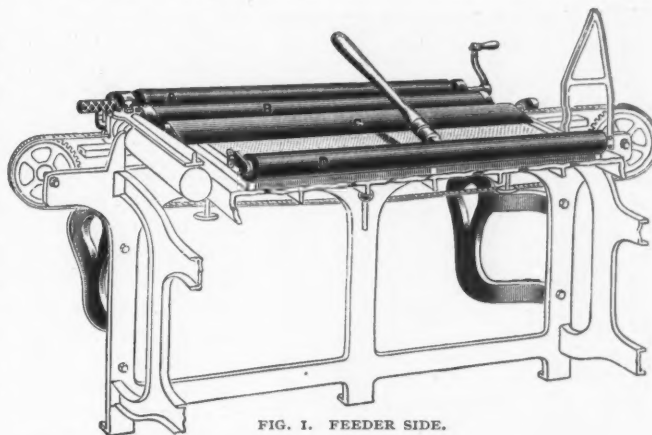


FIG. 1. FEEDER SIDE.

intended to be attached to the Ideal. To better describe this new feature, two views are given herewith. By reference to letters in the illustrations it will be seen that A and B are distributing rollers, the former vibrates automatically as the operator turns the handle. C is an automatic sheet-steel drop-leaf ink table, which carries the composition roller D over the chases and furniture and onto the form; and when the roller is returned to the distributor the ink table C automatically assumes a perpendicular position as shown in Fig. 2. The invention is simple and practical, it will enable the roller-boy to do his

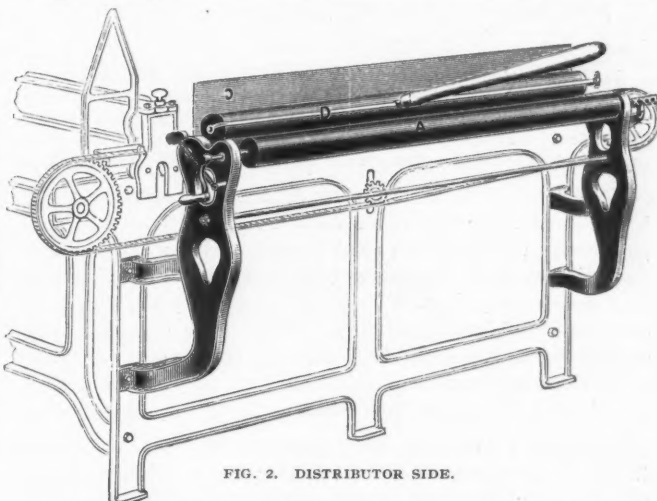


FIG. 2. DISTRIBUTOR SIDE.

work easily and well, at the same time increases the speed one-half; it requires less ink than the hand roller, and perfect distribution is assured. This new inking apparatus may be attached to any Ideal press from No. 26 or later.

## OBITUARY.

THE announcement of the sudden death of Mr. Thomas Yorke, at Louisville, Kentucky, on Saturday, October 27, was received with pained surprise by the printing trade generally, and particularly by those who attended the late convention of the International Typographical Union at Louisville, and who met Mr. Yorke and were impressed by his many admirable and companionable qualities. Mr. Yorke went to Louisville from New York some months ago to accept a position with the F. C. Nunemacher Company. Recommended by the celebrated De Vinne press as a man of remarkable skill and taste, he amply fulfilled all that had been said in his praise. He leaves a wife and several young children.

## J. B. SAVAGE.

**A**MONG the employing printers of Cleveland, Ohio, Mr. J. B. Savage is known for progressiveness and energy.

His office was established in 1869. Two years ago he built and moved into his present building (shown in illustration), which is 60 feet



front, 140 feet deep, and six stories high. He does railroad, show, catalogue and general printing work, manufactures blank books, does all kinds of ruling and binding, and has recently added a wood engraving department to his plant. He has the largest pressroom in the city—seventeen cylinders and fourteen platen presses. He has printed the Cleveland directory since it was started by the Cleveland Directory Publishing Company. Has 150 regular employes on the pay roll,

and pays out \$1,800 per week. His product goes to all parts of the country, and the work turned out at this office is first-class in every respect.

## PROCESS ENGRAVING NOTES AND QUERIES.

BY W. H. HYSLOP.

In this department, queries addressed to *The Inland Printer* regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

**THE HALF-TONE PROCESS,** BY JULIUS VERFASSER. PERCY LUND & CO., LONDON.—We do not imagine that American photo-engravers can learn much from this work; indeed, if the methods described therein are those which obtain in England, then we can only say that either prices are very high, or bank accounts very big to stand the continued drain necessitated by such roundabout ways of doing things. If the photo-engravers of this country were to do as described in this work, they would land themselves into bankruptcy in very short order.

**FORMULAS FOR COLLODION AND SILVER BATH.**—Charles J. Neben, Brooklyn, New York, writes: "Will you kindly give me the formulas for making a good negative collodion and silver bath for the wet-plate process of making negatives for the photo-engraving process?" *Answer.*—

## COLLODION.

Iodide of zinc.....	96 grains
Bromide of cadmium.....	108 grains
Alcohol .....	10 ounces
Ether .....	10 ounces
Gun cotton.....	120 grains

## SILVER BATH.

Keep this as near 40 grains to the ounce as possible.

**GRAIN VERSUS CROSSLINE.**—The *Photogram* for November has for its illustrations reproductions of some of the best photographs shown at the exhibitions of the Salon and Royal Photographic Society of Great Britain. These reproductions are interesting, being printed from grain blocks instead of the usual screen blocks, but there is no seeming advantage either artistically or commercially to be gained by the use of such methods. The manipulations necessary to turn out a block by

the grain method are more intricate and cost more than our present methods—that is, in the case of our photo-engraving establishments—but there is this advantage, that anyone who can make an ordinary dry plate negative can also, with little trouble, make his printing block, but even with this advantage the process is much more suitable for the amateur than the professional.

**"DRAWING FOR REPRODUCTION,"** BY CHARLES G. HARPER. J. B. LIPPINCOTT & CO., PHILADELPHIA.—It is not often that one can so thoroughly recommend a book as we can this one. Charmingly written by one who so thoroughly understands his subject, making it not only interesting to the outsider, but teaching the truths set forth for the benefit of the artist for reproduction with a clear and masterly hand. Not only art students, but the man who thinks himself "away up," should read and study this book carefully—he will find many hints and helps to his studies and will be repaid many times over.

**"THE GRAMMAR OF PHOTO-ENGRAVING,"** BY H. D. FARQUHAR. SCOVILL'S PHOTOGRAPHIC SERIES.—We take it that a workman in any line of business who wants to be in the forefront of his profession should read everything that is written that has any bearing on that profession, and although he may not agree with everything he reads, still he cannot help learning something from the ideas of others. "The Grammar of Photo-Engraving" is one of these books it is useful to have, and while we think the writer has given too much prominence to some things, and to others too little, still there are many points to be learned from it, and consequently it is well for the photo-engraver to have it on his library shelf. There is one point we cannot understand, and that is, why in a book treating of photo-engraving the author has his picture printed in collotype? There were surely enough photo-engravers who would have turned out quite as satisfactory a picture, and one much more appropriate and illustrative.

**PROCESS WORK IN ENGLAND.**—We have to hand the reports of two photographic exhibitions in England, the Royal Cornwall Polytechnic, at Falmouth, and the other at the Royal Aquarium, in London, and the general and wide-spreading interest in process work is shown in the fact that for the first time a special department of process work exhibits has been added. Of special interest to visitors were the various examples of colorwork, from the latest tri-color prints to the older and more generally used methods of photo-chromo work. In connection with these process exhibits it might be well to remind photo-engravers and others interested in the matter that during the month of December an exhibition of process work will be opened in New York, under the auspices of the Society of Amateur Photographers of New York, and it would be well if any of our readers have anything specially good to show that they apply to the above named body for entry forms. It will, judging from past exhibitions under the same auspices, be well planned and well carried out.

**SCRATCH NEGATIVES FOR ZINC ETCHING.**—J. P. K. says: "I desire to experiment in making scratch negatives for zinc etching purposes. Can you give me formula of solution that will spread evenly and not chip in scratching?" *Answer.*—We are not sure that it would not be as well to go the whole length and learn photography. The making and coating of a film on glass for making scratch negatives entails so many of the methods necessary to photography that it would really be a very short step to the more satisfactory end. There is no doubt that a film of collodion sensitized and blackened gives one of the finest surfaces for doing anything in the way our correspondent asks—it is easily cut, does not chip, and has the opaque film necessary; but when one goes to the trouble to learn how to coat a plate with collodion, then sensitize and blacken it, it does seem rather foolish not to go the whole length. There are one or two other methods, but they are troublesome and uncertain, and we would suggest that our correspondent make his sketches on tracing paper, and from

that print on ready sensitized albumen paper the same as used by photographers, making a good strong print; then fix it in hypo, without toning, and from that make his print on zinc. It is a somewhat roundabout way, but it has the advantage of not requiring any elaborate arrangement and is comparatively cheap.

**FORMULA FOR ENAMEL FOR COPPER HALF-TONES.**—J. B. E., Coshocton, Ohio, writes: "Month before last I saw a formula for enamel for half-tone on copper from *THE INLAND PRINTER*. The formula calls for *two ounces* Dodd's glue. Now, I used, or rather, mixed it that way, but it was so *thick* I could not possibly use it. I then diluted it with four parts water, but it still seemed thick. Am almost certain there must be a mistake somewhere. I made it still thinner today, and to look at it when developed it looks like it is all right, but when I come to *etch* it acts as though it only *etched in parts*, or was not thoroughly developed. Sometimes it undercuts. What do you suppose the trouble can be? It seems to me that two ounces of glue would make two gallons of enamel according to the way mine worked. What strength do you have your etching fluid and how long can it be used?" *Answer.*—The formula you refer to contains a very self-evident misprint, and if you will take 10 grains chromic acid instead of the 120 grains chrome alum, your difficulties will probably disappear. The query regarding strength of chloride of iron for etching can best be answered by saying that it is greatly a matter of opinion, some using it full strength and some using it diluted; there are arguments in favor of both methods.



TO BABY RUTH.

BY R. P. C.

Thou roguish sprite,  
To see thee now  
One scarce would think a cloud  
E'er crossed that curl-encircled brow—  
Nor that those witching, dimpled smiles  
Could be dispelled by sullen pout,  
Or tear-drops, springing to those azure eyes,  
Could drive those dancing beams of sunshine out.

Benton Harbor, Mich.

## NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY A. L. BARR.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

**SIZES OF CURVED STEREOTYPE PLATES FOR WEB PRESSES.**—H. M. G., Albany, New York, writes: "Is there any standard size for curved stereotype plates for web presses; if so, what is it?" *Answer.*—No! There is no universal standard size. Each builder of presses uses different thicknesses of plates. They are usually about one-half inch thick, some have them a little more and others a little less. The stereotyper should have the exact thickness in order to get his plates to correspond. I have known pressmen to have trouble day after day and try in every way possible to fix their press so that the paper would not break or the folder clog, and in consequence of their failure condemn the paper and ink, and finally the press, when all the trouble was caused by the shaving machine.

**OVER-DAINTY WORKMEN.**—G. L. J., Chicago, writes: "In last month's issue you speak of a man being a poor workman because he was dirty, and you seem to insinuate that a man ought to wear a white shirt and white cuffs, else he is no workman. Now, you may be a white-shirt man, but that makes no difference to me; I have been in the business probably as long as you have, and more than likely had as much experience, and I never saw a good electrotypist that was afraid of soiling his boiled shirt, and do not want any such working for me." *Answer.*—You have misconstrued my meaning; what I said was, that if a man did not have pride enough to keep his bench clean he did not have pride enough to do good work. You are right about what you term white-shirt men. Over-dainty persons have no place, or should have no place, in the business.

**OLD AND NEW MATRICES.**—T. W. S., Boston, Massachusetts, writes: "I have a lot of fine cuts to stereotype and I have been undecided whether to make new matrices or use old ones that I have had on hand for a long time. There are only one or two casts to be taken off each cut. Please let me know which you think will make the best job." *Answer.*—The old matrices are the best where you have only one or two casts to make, that is, if you have kept the matrices wet, which I suppose you have done. The paper has gone through a rotting process and the paste has been absorbed into the pores of the back and tissue until it is almost one solid mass of pulp. The fiber of the paper is broken and will go into the very finest lines and make an elegant mold on fine cuts, but would not do for type as it would break into the spaces.

**STEREOTYPE MACHINERY FOR JOB AND BOOK WORK.**—W. H. T., New York, writes: "I would thank you for some hints concerning the best stereotype machinery for job and book work. We have a large-sized — outfit, with gas under the drying box, and use a brush for beating the mold, but it is not very satisfactory, as in rulework the rules cut in so deep, leaving the text low. Is there not some rolling process for preparing the mold? We are so isolated from the business world that modern processes do not reach us. We have to seek them. Please give me the information you can, and the approximate cost of machine. We read with much interest your articles in *THE INLAND PRINTER*—in truth, all the articles." *Answer.*—Your outfit is only an amateur outfit and would tax the finest stereotyper in the country to get out a passably good job. What you need is some good machinery first, and the next thing is to make your matrices properly; but there is no use of my trying to give you the information you want until you get machinery that will do the work. Any of the firms making such machinery can supply your wants. You will find their advertisements in *THE INLAND PRINTER*.



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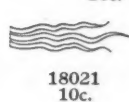
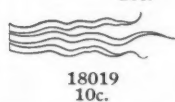
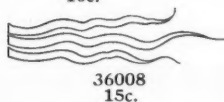
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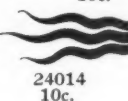
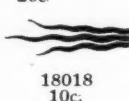
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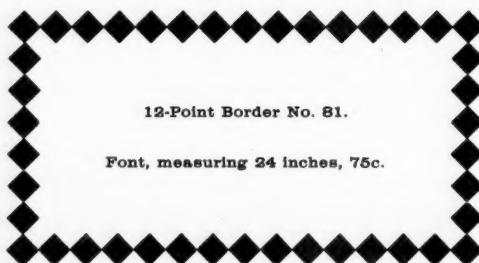
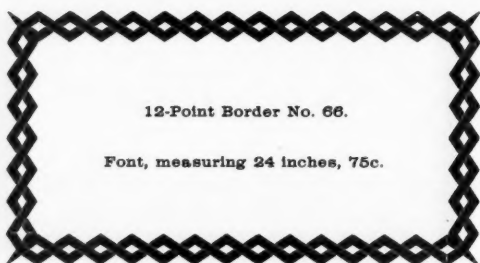
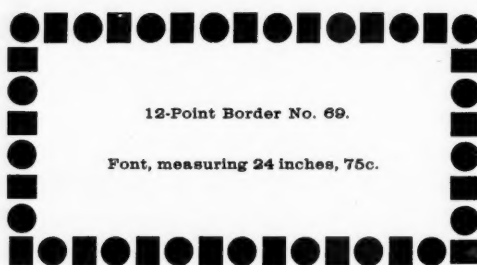
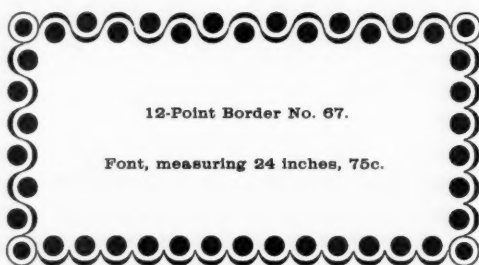
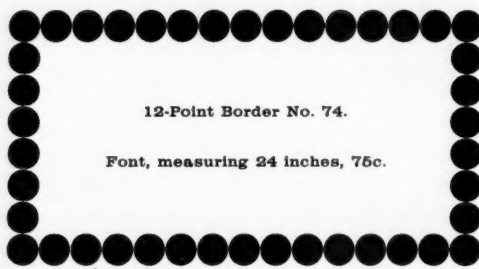
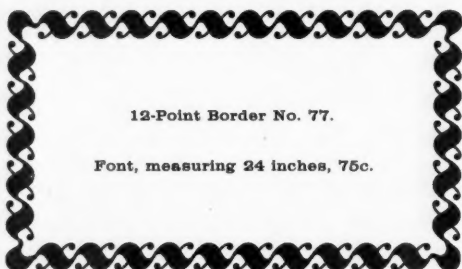
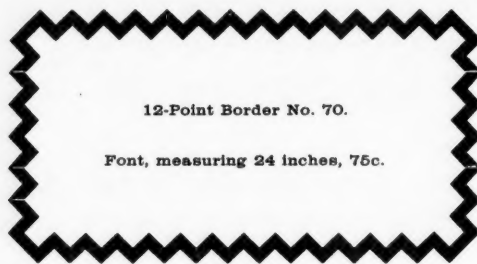
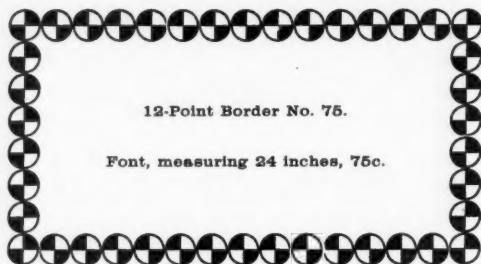


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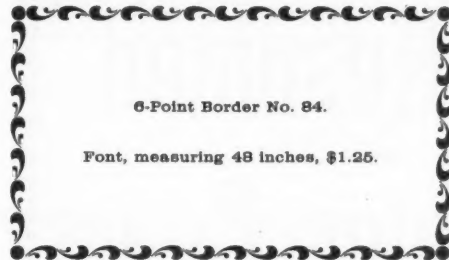
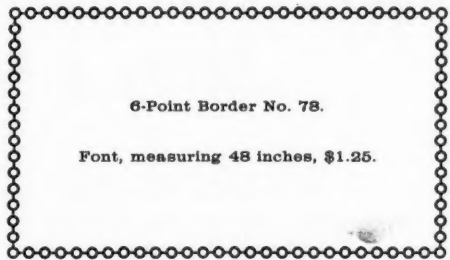
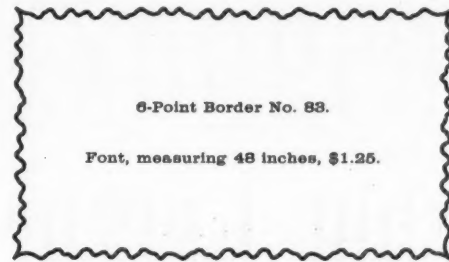
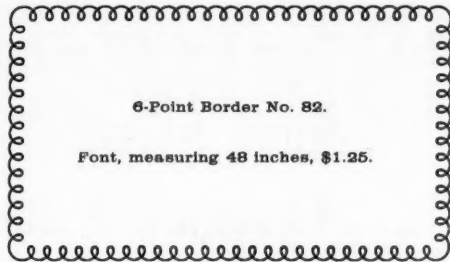
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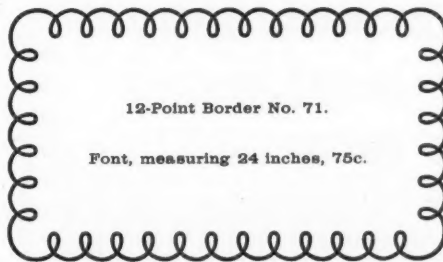
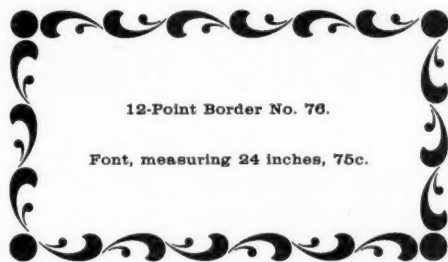
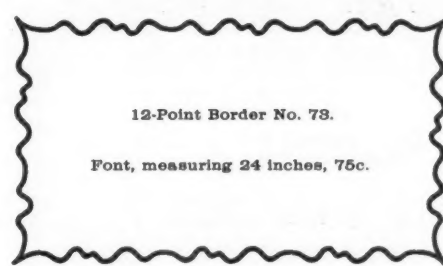
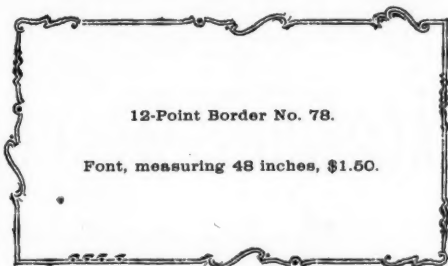
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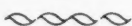
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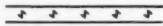
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12 A, 32 B. 12 POINT STYLUS, No. 2. \$4.00

Dress Goods, Curtains and La

Our several departments are fully stocked with fresh merchandise, which is matchless in quality, newness, variety and cheapness. It is now the high tide of the Fall Trade, and as in the Autumn all roads lead to Christmas, so all prospective purchasers find their way to our well-known establishment. Our buying power commands for the judicious buyer the most advantageous prices. The salesladies are gladsome and merry, just as you would expect them to be during these bright autumnal days, so full of life, hope and joy.

24 POINT STYLUS, No. 2.

6 A, 14 B, \$5.00

Costumes, Furs



Wrappers

Infants' Cloaks

Jackets



Capes, Hosiery

Thursday, October 25, 1894

Grand Fall Opening

Australian Tailoring Company

Leading Styles

Exhibits at Main Entrance

8 A, 20 B.

18 POINT STYLUS, No. 2.

\$4.50

Our Ambition is to Give Entire Satisfaction

For the convenience of out-of-town buyers we issue daily an Illustrated Descriptive Catalogue, magnificently embellished with Photogravures, which will be mailed free upon application. Customers satisfactorily served from same as if they were in our store. Address, Mail Dept.

Originated by MacKellar, Smiths &amp; Jordan Foundry, Philadelphia.

For Sale by all Foundries, Branches and Selling Agents of the American Type Founders' Company.

Lippincott Series



4 A, 6 a.

60 POINT LIPPINCOTT.

\$9.00

# HAMBURG Retouchers

4 A, 7 a.

48 POINT LIPPINCOTT.

\$6.50

## Mountainhouse EXCURSION

6 A, 8 a.

36 POINT LIPPINCOTT.

\$5.00

## CROCKERY WIELDERS

## Enthusiastic Midnight Demonstrator

7 A, 10 a

30 POINT LIPPINCOTT.

\$4.25

## IMPROVISED BACKGROUND

## Beautiful and Enchanting Result Obtained

10 A, 15 a.

24 POINT LIPPINCOTT.

\$3.75

### CASINO TALKS Delightful for Students

12 A, 18 a.

18 POINT LIPPINCOTT.

\$3.25

### MODERN OUTFITS Automatic Miniature Camera

22 A, 35 a.

12 POINT LIPPINCOTT.

\$3.00

### UNIVERSAL ART EXHIBITION Highly Complimented Marine Photography

28 A, 40 a.

10 POINT LIPPINCOTT.

\$2.75

### REFRESHING AND INVIGORATING Hieroglyphical Studies of Celebrated Discoverers

30 A, 50 a.

8 POINT LIPPINCOTT.

\$2.50

### RENOWNED AMATEUR KODACK FRATERNITY Picturesque Moonbeams Reproduced with Sensitized Plates 1234567890

35 A, 52 a.

6 POINT LIPPINCOTT.

\$2.25

### THIRTY-SEVENTH CRUISE TO THE MEDITERRANEAN Introducing Hundreds of Enchanted Academicians to Egyptian Wonders 1234567890

## DEATH OF CHARLES E. STRONG.

THE sudden death of Mr. Charles E. Strong, manager of the Chicago Newspaper Union and of its branches in Sioux City and Fort Wayne, on the morning of Wednesday, November 14, at his residence in Chicago, shocked his multitude of friends, and wherever the news was imparted the affectionate esteem in which he was held was expressed in testimonials to his sterling worth.

Mr. Strong was born in Union City, Branch county, Michigan, March 23, 1841. His parents were among the pioneers of that state, going there in 1836. In 1850 they removed to Milwaukee, where, at the age of fourteen years, the oldest son, Charles E., was apprenticed to S. M. Booth, then publisher of the *Daily Free Democrat*, to learn the printer's trade, with whom he remained for four years. Afterward Mr. Strong was engaged in different newspaper and job printing offices in Milwaukee, until 1860, when he entered the office of the *Evening Wisconsin* as compositor, and two years later was made foreman of that establishment, which position he held until October, 1870. He was then sent to Chicago by his employers to establish and put in operation the Chicago Newspaper Union, which has become, under his management and direction, the largest auxiliary printing house in the United States. He had probably done more to advance the ready-print newspaper system than any other man in the country, and was the pioneer in practical work pertaining to that business. His first experience in making up what is termed "patent inside" forms dates back to the spring of 1864.

Though Mr. Strong had been seriously ill, the end came so unexpectedly that all the members of the family could not be summoned, his wife and daughter only being present. His fatal illness dates from the time of his attendance upon the recent meeting of the Typothetæ, in Philadelphia, September 18-21. For several days after this meeting he was unable to return to Chicago, and since then had not been able to attend his office regularly. Wednesday, November 7, he was at work, but that night was compelled to retire to his bed. For several days the greatest concern was felt, but Monday and Tuesday he seemed improving. His physician, who had been in constant attendance, remitted in his watch, and the members of his family retired on the evening preceding his death. About midnight, however, the crisis came, and thirty minutes later all was over. The immediate cause of his death was heart failure, induced, no doubt, by asthma, from which he had been for years a great sufferer.

Mr. Strong was a member of the Illinois Club, Typothetæ and the Press Club. By every member of these organizations,

by hundreds of publishers in the northwest and by the large force of employes with whom he had established the most cordial business relations he was held in the highest esteem. He leaves a widow and two children, George and Emily. Two brothers—Albert, of Chicago, and Sylvester, of Minneapolis—also survive him.

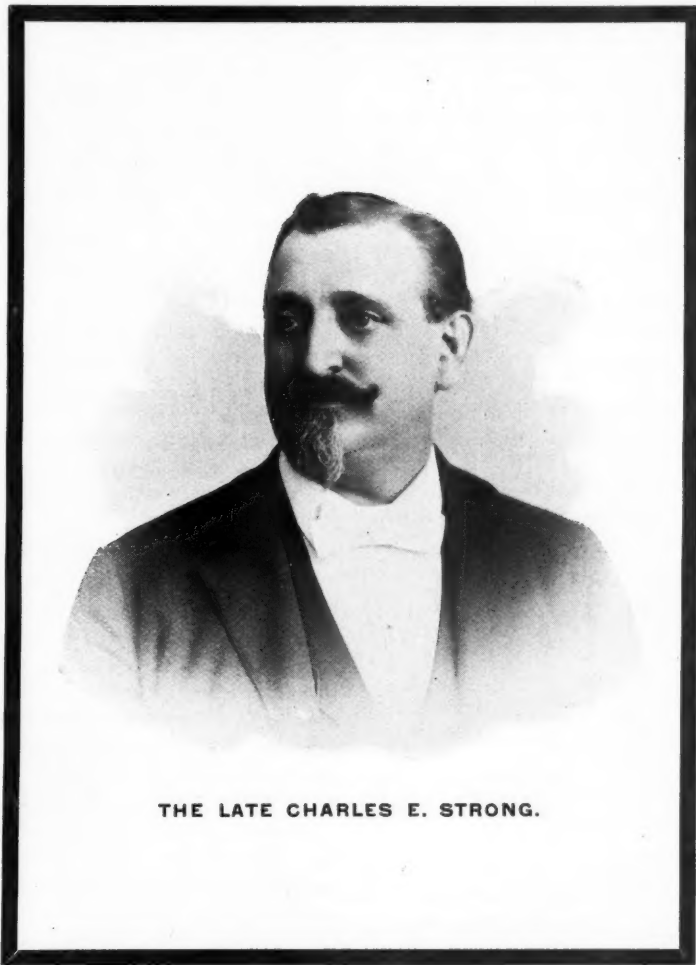
The funeral was held on Friday, November 16, a funeral train conveying the remains to Milwaukee for interment.

## NEWSPAPER GOSSIP.

CHARLES P. TAFT, publisher of the Cincinnati *Times-Star*, has been elected to congress.

THERE is considerable commotion in newspaper circles in Cincinnati. The *Enquirer*, *Commercial Gazette* and *Times-Star* have boycotted the *Tribune*, and notified all newsdealers and carriers that if they sell the *Tribune* they will not be supplied with the other papers. The *Tribune* has been steadily gaining in circulation, and decreased the demands for the higher-priced papers, which is the supposed cause of the boycott.

THE souvenir edition of the Logansport *Reporter*, Logansport, Indiana, Mr. J. E. Sutton's paper, is a creditable specimen of that favorite style of newspaper enterprise. Ten thousand thirty-two page papers were printed and distributed, and as an advertisement of the advantages of Logansport as a business center and place of residence assuredly nothing could be more effective. To a stranger to the community, the early and modern history of the city is interesting, and no less so the history of its enterprising citizens, whose portraits adorn the well-printed text.



THE LATE CHARLES E. STRONG.

THE *Evening News*, of Cincinnati, which was issued by the Printers' Publishing Company, has suspended publication, after running about one month, and is now in the hands of a receiver. Liabilities are estimated at \$8,000 and assets \$1,000. Considerable trouble was experienced in getting the paper on the street. The *Post*, which enjoys the monopoly of all the small boys, would not permit them to handle the *News*, intimidating them with the threat that if they did so they could not go on any more of the *Post's* excursions to Coney Island, nor to their Christmas dinners.

THE *Sentinel-Review*, of Woodstock, Canada, notes alleged inaccurate statements made in George P. Rowell & Co's Newspaper Directory, claiming that the Directory quotes the *Sentinel-Review's* circulation many hundreds below the lowest point which it has touched in ten years, and an additional aggravation is stated to be that the *Times*, of Woodstock, claims in the Directory a guaranteed circulation of 3,500,

which the *Sentinel-Review* says is largely in excess of the real figures. To prove its belief that the *Times* has not more than 1,500 the *Sentinel-Review* offers a forfeit to the local hospital if the contrary is discovered to be true. It stigmatizes the figures in Rowell's Directory regarding the matter of circulation of the two papers as "grossly untrue and misleading."

#### RECENT TYPE DESIGNS.

We show herewith a line of "Extended Old Style," one of the newest letters of the Inland Typefoundry, St. Louis. It is made in sizes from 6-point to 30-point, and, like their other faces, is cast on "standard line"—a great advantage.

### STANDARD Line 5

18-POINT EXTENDED OLD STYLE.

Being made lining, the various sizes can be used as caps and small caps. A page of art ornaments and the new "Woodward" series of this foundry are shown among our specimen pages.

Barnhart Bros. & Spindler present one of their productions among the specimen pages this month, which, while not exactly new in the strictest sense of the word, is still of recent design. It is the "Elzevir Title," made in ten sizes, from 6-point to 72-point.

The MacKellar, Smiths & Jordan Foundry show several new faces in the specimen pages, the "Lippincott" series, the "Telegraph" series, "Stylus No. 2" series, and "Unique Celtic Condensed," being the letters presented. A careful examination of these new faces should be made by those after the latest in the line of type.

The Central Typefoundry, St. Louis, give two pages of borders containing designs which will be useful either in newspaper or general jobwork.

A. D. Farmer & Son Typefoundry Co., Chicago and New York, present herewith two lines of their new series called

FOUR POLITICAL SITUATIONS  
What can he mean by such greed?

18-POINT REGENT.



18-POINT IDEAL ORNAMENTS.



6-POINT IDEAL ORNAMENTS.

"Regent," a light and delicate letter suitable for invitation, menu and similar work. They also give a few specimens of their ideal ornaments.

#### BOOKS, BROCHURES AND PERIODICALS.

WILL H. BRADLEY is at work upon a cover design for the January issue of *Harper's Young People*, to be in two colors.

THE "Boy Captain," by "Captain Nautilus," is an entertaining story of the sea, founded upon facts in the old days of sailing ships. C. Eldridge, Chicago, is the publisher.

THE publishers announce that the date of publication of Funk & Wagnall's Standard Dictionary will be November 28, at which time the delivery of Volume II will begin; also the delivery of the single-volume edition.

WALDEN'S "A. B. C. Pocket Guide for Papermakers, Dealers and Stationers" for 1894-95 has been received and almost immediately has been put in use. It is an exceedingly convenient reference book. Charles C. Walden, Vanderbilt building, New York, is the publisher. Price, \$1.

FRANK S. THAYER, manager for Carter, Rice & Co., and publisher on his own account, has produced a book which has

added a good big laurel to his already well-known name, and one which is a credit to the craft. The mechanical execution is faultless, and the taste displayed in choosing the colors used in binding and boxing stamp the work as one of a few. Mr. Thayer has selected a very difficult subject, that of illustrating by photography the "Hoofs, Claws and Antlers" of the Rocky Mountains, and has a collection of half-tone pictures of our mountain game animals from life, in their haunts, which is really beyond belief and description. Theodore Roosevelt, to whom he submitted proofs, writes: "It has never been my good fortune to see as interesting a collection of game pictures," and follows this with enthusiastic praise for the separate plates. The sportsman, or "him who in the love of nature holds communion with her visible forms," or the curious, will find herein pleasure heretofore considered unattainable, and can look a rattlesnake in the eye, or touch a mountain lion with safety. As an item in the difficulties in the way of getting material for such a book, I will say that Mr. Thayer's photographer was twenty-six days in cold and snow getting the two plates of the cougar, or mountain lion. The book is just ready and the trade report it to be a "seller," and say that it only requires one showing. The frontispiece of the lioness, called "Meditation," is a masterpiece.—*Denver Correspondent American Stationer.*

#### TRADE NOTES.

THE General Engraving Company succeed Mugler, Kraus & Co., Cleveland, Ohio.

M. GALLY, inventor and proprietor of the "Improved Universal" printing press, has made an arrangement with the American Typefounders' Company by which all their houses are to handle his presses as a specialty.

BURCH & HALL, western managers of the Thorne Typesetting Machine, in Chicago, during the past summer have fitted out twenty-three offices in the West with Thorne machines, principally in Ohio, Michigan and Indiana.

WHITWORTH BROTHERS, printers for some years past in the "Power" block on Frankfort street, Cleveland, Ohio, have moved to No. 60 High street, where they have a larger room and better light. They will increase their facilities.

JOHNSON & LUNDQUIST, of Pecatonica, Illinois, have started the publication of a new six column quarto weekly at that place. They purchased a new outfit complete, including a Hoe cylinder, Chandler & Price job presses, and latest and most popular job faces. They are both young men, practical printers, and success seems assured them.

A NEW catalogue of half-tone cuts has just been issued by C. J. Peters & Son, 145 High street, Boston, containing many handsome specimens of this style of engraving. The cuts include quite a number of very attractive subjects, made in various sizes, and will no doubt meet the needs of many printers desiring embellishments of this character.

W. H. LYMAN, formerly with Koerner & Hayes, lithographers, of Buffalo, New York, has associated himself with the Richmond Lithographing Company, of the same city, and will act as manager of their advertising specialty department. Mr. Lyman is well posted in this particular branch of the lithographic trade, and the firm he is now with are fortunate in securing his services.

THE Hosterman Publishing Company, of Springfield, Ohio, publish at the home office the following papers: *Daily Republic-Times*, *Weekly Republic*, *Womankind*, *American Farmer*, and *Farm News*. At Richmond, Indiana, they issue the *Daily Telegram* and the *Weekly Telegram*. At Peoria, Illinois, they issue the *Daily Transcript*, *Weekly Transcript*, *Sunday Transcript*, *American Horseman* and *Illinois Farmer*. On October 18 fire almost totally destroyed the mechanical equipment of the home office, and in making announcement of the disaster Mr. A. D. Hosterman, the president of the company, says:

"Arrangements are, however, under way for the continuation of the issue of our several publications, and despite the disadvantages under which we will labor until our plant is rebuilt and reëquipped, we shall endeavor, as in the past, to give the reading public the best papers published in our line, and to give advertisers every advantage that arises from good papers well circulated."

GEORGE H. SANBORN & SONS, makers of bookbinders' machinery, Chicago and New York, have been awarded the contract for furnishing all the machinery and supplies for the bookbinding department of the new establishment now being erected by the American Book Company, in University place, New York city. The machinery is to be ready by the first of next April, and the contract calls for the very highest grade that can be produced. It is expected that the building will be completed on May 1.

WE have received from H. C. Hansen, typefounder, 26 Hawley street, Boston, his last specimen book of type and printers' supplies, an excellently printed pamphlet of ninety-four pages, fully illustrated, showing an assortment of all the material manufactured and for sale by this foundry. Mr. Hansen makes a specialty of brass rule and borders, and the line shown in this new catalogue is specially complete. The title-page, with its border of twisted brass rules, will certainly please every printer who has an opportunity of examining it.

A. H. MASSINA & Co., printers, of Melbourne, Australia, have recently placed an order for a Linotype machine with the Mergenthaler Linotype Company, of New York, and it is expected the machine will reach its destination about Christmas time. This machine will be the first one of the kind introduced in Victoria, but will probably soon be followed by others. The *Evening Herald*, in which Messrs. Massina & Co. are largely interested, will most likely follow the example, and the *Argus* and *Age* and some of the country papers will no doubt also adopt the machines.

THE printing works of Tuttle, Morehouse & Taylor, New Haven, Connecticut, have been removed from the old stand, which they have occupied since 1859, to their new building at the corner of Crown and Temple streets. Besides being publishers and printers of many works and magazines in connection with Yale University they are also printers of *Hebraica*, edited by President W. R. Harper, of the University of Chicago, containing articles in Arabic, Syriac, Hebrew, Greek and Sanskrit; their facilities for printing in foreign languages being probably unsurpassed by any firm in the country.

H. BRONSON, manufacturer of old-style Gordon presses, 371 Dearborn street, Chicago, reports that business has been very good during the last twelve months, although this was his first year's business in Chicago. Since locating here he has built up quite a trade in new and secondhand printing presses and machinery. The press he manufactures is one that has many good points to commend it, and quite a number have been placed in offices in Chicago and vicinity. Mr. Bronson is well known to the trade through his former connection with the Cleveland-Gordon Press Company, of Cleveland, Ohio.

THE Minnesota Typefoundry, of St. Paul, Minnesota, with characteristic enterprise, has recently established a branch house at Seattle, Washington. This announcement will be well received by printers on the northwest coast, who have desired to purchase the material furnished by them and by the Chicago house of Barnhart Brothers & Spindler. The Minnesota Typefoundry is an independent corporation, but is a portion of Barnhart Brothers & Spindler's great chain of typefoundries, and the Seattle branch adds another to the list. The manager of the Pacific branch at Seattle is Mr. E. W. Powell, a gentleman well known to printers on the coast and one thoroughly familiar with the wants of the trade. The addition of the Seattle house gives the Minnesota Typefoundry Company two branches, the other having been established at

Minneapolis about a year ago and being known as the Minneapolis Typefoundry Company. Mr. Sutton, manager of the St. Paul concern, and Mr. Stine, treasurer, are to be congratulated upon the business they are building up in the West and Northwest.

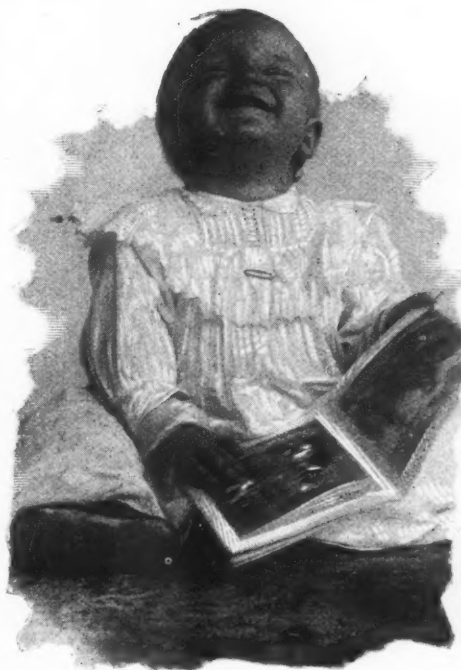
IN the last issue of THE INLAND PRINTER the Electro-Tint Engraving Company, Philadelphia, advertised their "Album of World-Famous Paintings," containing over three hundred beautiful stock art subjects. Since deciding upon this as the name for their book, which they furnish for \$1.50, they have found a copyrighted title of this description, and have accordingly been compelled to change the name of the book prior to its completion. The title they have decided on is simply "The Album," and it is expected the book will be ready for delivery in a short time. Those contemplating getting out holiday editions or publishing art supplements of any kind can undoubtedly find a number of subjects in this collection which would be of value.

#### OF INTEREST TO THE CRAFT.

THE sympathy of the craft is with Mr. Samuel T. Shaw, foreman of J. B. Savage's pressroom, Cleveland, Ohio, in the death of his wife early in November. Death was caused by paralysis. Mrs. Shaw had been ill for a year past.

"SHAD" CAMPBELL, a well-known tourist printer of the old-school variety, is reported dying in Washington. "Shad" has always been charged as the perpetrator of the famous bull of making the headline "Terre Haute, Ind.," read "Terrible Hot Indian."

MR. JOHN P. MCHUGH, for twenty-five years foreman of the J. B. Savage pressroom, Cleveland, Ohio, has taken charge of a Pittsburgh, Pennsylvania, pressroom. He will be greatly missed by a large circle of friends in Cleveland. He will be succeeded by Mr. Samuel T. Shaw, who has been with Mr. Savage twenty-three years.



CHRISTMAS JOYS.

#### VALUABLE AND COMPLETE.

The Vest Pocket Manual of tables and diagrams of forms of imposition arrived all right, and I find it as valuable and complete a little volume as any printer could have.—Richard M. Bouton, South Norwalk, Conn.



Photo by Coss.

A LIVING PICTURE—"PSYCHE."

Half-tone engraving by  
GRAND RAPIDS ENGRAVING COMPANY,  
Grand Rapids, Michigan.

## REVIEW OF SPECIMENS RECEIVED.

HARTMAN & CADICK, of Washington, D. C., send specimen of half-tone printing of a superior character.

A WEAKLY designed blotter, altogether unattractive in composition and coloration, comes to us from Haehnel & Landon, Kiel, Wisconsin.

BLOOMINGDALE & CO., 810 Sansom street, Philadelphia, whose attractive insert in the November issue of this journal was much admired, have just issued a very catchily designed blotter. The figures (in colors in the original) we reproduce together with the characteristic verse.

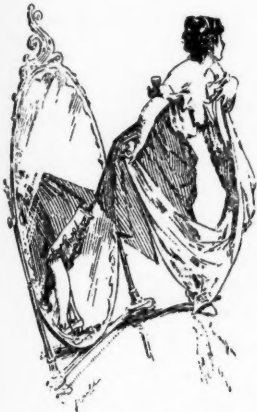
## TRUE MODESTY

Is rare,  
And a fellow mustn't care  
If he hunts it everywhere,  
And for days;

When we do a thing that's fine—  
Making brain and type combine—  
We're so modest we decline  
Any praise.

So the object of this screed  
Is to show that we succeed  
By adopting just the creed  
That's the oddest:

We go hustling on our way,  
Working night as well as day,  
We're just splendid—ah, but say,  
We're so modest.



A NUMBER of specimens from H. E. Tuttle & Co., Osage, Iowa, show that the company amply sustains its reputation for tasteful work.

THE Louis Roesch Company, of San Francisco. Specimen of bill-head in colors, which for brilliancy, solidity and harmony we have rarely seen equaled.

A BRILLIANT looking business card comes from Arbuthnot Bros. & Co., Toronto, Canada. A neater and more subdued effect produced by simpler means would be more in keeping with modern ideas.

F. L. SCHRECK & Co., Meriden, Connecticut. Catalogue of the Alvord & Spear Manufacturing Company, the composition of which is of the average commonplace character. The presswork is excellent.

J. B. ALNEY, Moline, Illinois, sends neatly designed and well-printed cards advertising the union label. The composition was done by Charles Des Aulnier, foreman and treasurer of the Porter Printing Company.

THE Lafayette Printing Company, 1624 South Tenth street, Philadelphia, Pennsylvania, send well and cleanly executed specimens, in which the rule-twisting to some tastes would be considered too much in evidence.

RAYNOR & TAYLOR, 96-100 Bates street, Detroit, Michigan, say they are still taking their own medicine. They certainly fix it in palatable form if the neat, tasteful, and well-written booklets received from them are any criterion.

THE catalogue of the Second Annual Exhibition of the Wellington Art Club of New Zealand has reached us through the courtesy of Messrs. Lyon and Blair. We reproduce the cover design (the original is in black



and red) for the benefit of our readers. In all, two hundred and ninety-one subjects were shown at the exhibition. We are advised that the club is in a healthy and flourishing condition.

THE Dorsey Printing Company, of Dallas, Texas, send tasteful and well executed specimens, embossed and in colors. The company will have an exhibit at the Dallas Fair, which will be an attraction to everyone interested in printing.

ATTRACTIVE from the printed representation of an autumn leaf, the October blotters of John T. Palmer, 406 Race street, Philadelphia, present a good example of this popular style of advertising. Neatness and simplicity mark Mr. Palmer's work.

FROM the Bryan Printing Company (Gilbert A. Selby, manager), a package of advertising blotters and "fall announcement" circulars. The usual tasteful display and clean presswork characteristic of the output of this house prevail in the samples submitted.

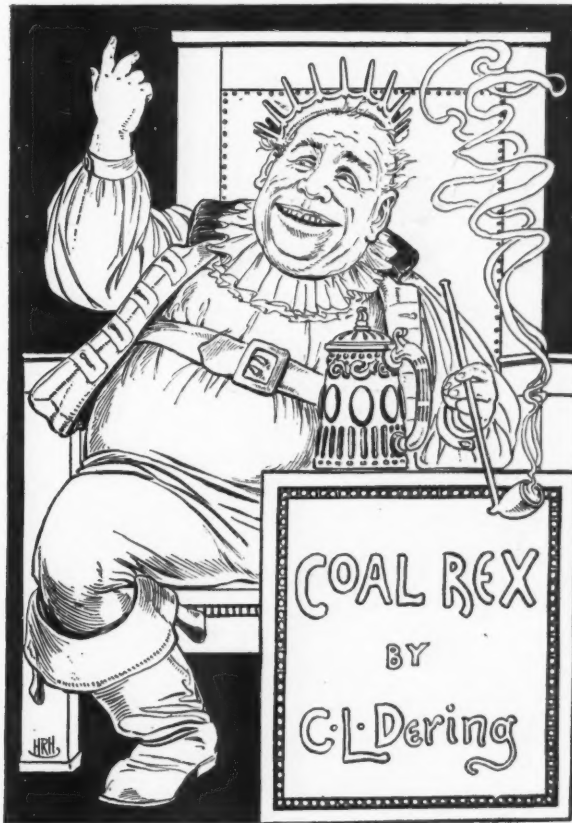
THE Autumn Souvenir illustrated edition of the Johnstown Daily Democrat, of Johnstown, Pennsylvania, is exceedingly creditable. Apart from its great historical value, the paper is excellently produced and its wealth of half-tone illustrations is worthy of all praise.

A. E. CHASMAR & Co., 34 Union square, New York, send us their art publication, "Sarony's Living Pictures." The compositions are made up from draped and nude human figures. The work of Sarony, no criticism is ventured. The mechanical execution of the book is good.

MR. S. J. YOUNG, of the Herald, Hartington, Nebraska, sends us a large number of specimens of general work with copies of newspapers printed by him. In all the specimens care and taste are evidenced, and the papers are marked examples of progressive and alert management.

A SIMPLE, strong and effectively designed blotter comes from the Quick Print Company, of Seattle, Washington. The ability to produce artistic and effective type display with simple arrangement is evident in the work, hence the company advertise "promptness, neatness and reasonable prices."

THE style of advertising used by Mr. C. L. Dering, 175 Dearborn street, Chicago, to give publicity to his specialty of coal, "Plymouth anthracite," mark him as a man of taste and judgment. One of his latest

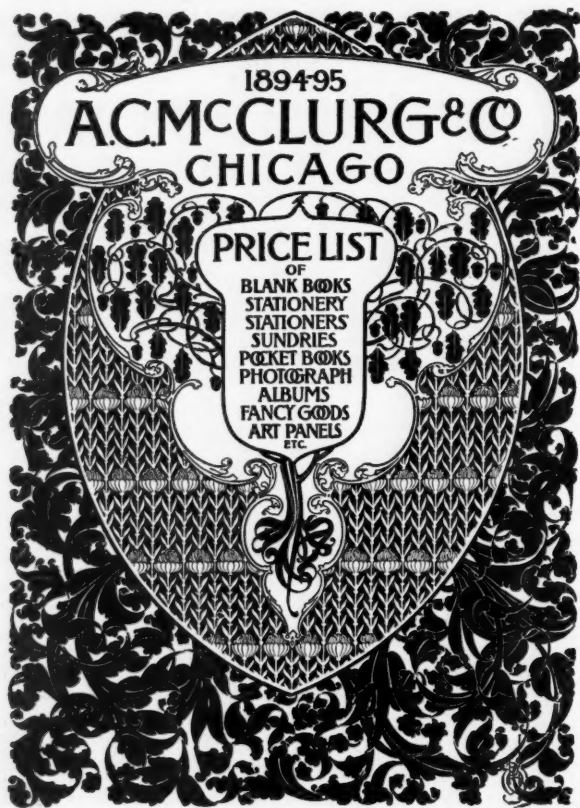


efforts is a dainty brochure, the title-page of which (in the original printed in three colors), drawn by H. R. Heaton, we show herewith slightly reduced. The numerous wash drawings adorning the interior leaves are excellently done, and the presswork and coloring throughout are unexceptionable.

"SPECIMENS from the De Montfort Press" has been received from Raithby, Lawrence & Co., Leicester, England. The specimens include almost every variety of decorative jobwork, and the brilliancy of the colors, the harmonious contrasts, the original and pleasing modulations in the tones, combined with the perfect composition and tasteful design, make the book one which every printer will linger over pleasurably.

EVER tasteful and original, the Alfred M. Slocum Company, 123-125 North Fourth street, Philadelphia, Pennsylvania, send to us advertising blotters, bearing at one side a vignetted half-tone of a St. Bernard dog's head printed over a tint plate and in a well-moderated shade of color. The advertising matter is light and effective.

L. BARTA & Co., 148 High street, Boston, Massachusetts, find the neat little vest-pocket memorandum-calendar they send out monthly to their customers a more than usually effective advertisement. Everything bearing the imprint of that company is, however, so tasteful and thorough, that it is not surprising to read flattering encomiums on work done for our British cousins by them. When American job printers are receiving orders from England the supremacy of America in typography must certainly be conceded.



COVER DESIGN BY WILL H. BRADLEY.

A LARGE number of interesting specimens have unavoidably been held over for review in our next issue.

#### CHICAGO NOTES.

C. E. CHAMPLIN has purchased the job office of Hazel & Co., 170 Madison street.

S. H. LITTLE, of 154 Monroe street, has sold his printing office to Highgate & Faithorn.

MR. CHARLES BOBERG, foreman of S. D. Childs' pressroom, died suddenly on November 9.

WARREN PHINNEY, son of Boston's famous typesetter, is a reporter on the *Chicago Mail*.

A NEPHEW of the late Col. John W. Forney, of the *Philadelphia Press*, is subbing in Chicago.

ANDREW HOLMBERG has removed his job office from 167 Adams street to 148 Monroe street.

A RECEIVER has been appointed for the Continental Printing and Publishing Company, 26 Randolph street.

THE Horseman Publishing Company has discarded all its old job faces and purchased an entire outfit of the latest display type.

THE Atchison, Topeka & Santa Fé printing office in the Monadnock building has added to its plant a judicious selection of new job type.

CARL O. LARSON and Oscar Nelson, two bright Bohemian printers, have just issued the *Fremskridt* at 408 Grand avenue.

Typographically it looks neat. Its display advertisements show especially good taste. It champions the cause of organized labor and starts out with a good subscription list.

REV. E. A. ADAMS, 711 Loomis street, editor of the Bohemian weekly *Pravda*, has bought new type, new gas engine and a Scott press to issue a daily to be called the *Vecerny Listy*.

C. B. HARGER, manager of the *Musical Times*, has purchased an entire new dress of French old style for his popular publication. With this acquisition the *Times* is one of the finest appearing trade journals in the city.

THE *Chap Book*, Stone & Kimball's famous little semi-monthly, is now published in Chicago at the Camelot Press. The Camelot, by the way, is the changed name of the Booklet Press, the clever and original work of which has frequently been favorably commented upon in these columns.

THE poster design by Henry McCarter for the "Green Tree Library," published by Stone & Kimball, is a "fascinating queeriness." A green tree of very vivid hue inhabited by purple cocks are the main features of the design. The lettering at the side of the design—indeed the entire panel feature—weakens and impoverishes the general effect.

A CHICAGO typo recently sold all his household furniture for cash and with it bought a horse and phaeton. The first day of the purchase he took his wife and a neighbor's wife driving. They drove past all of their friends' residences, visited Lincoln Park, raced on Michigan boulevard to Jackson Park, smashed the phaeton against a fireplug and found the horse dead the following morning from over-driving.

A PUZZLE of more than ordinary interest has been placed on the Chicago market by Grant & Co., 43 West Washington street. It is a "game of politics," the political parties being represented by red, white and blue balls respectively, and success consists in placing the chosen party as represented by the ball in the place of power. As the balls used are bicycle bearings no little skill is required in their manipulation.

C. H. CRESSEY, formerly of the *Chicago Herald* and *Daily News*, has assumed the editorship of the *Building and Loan Record*, a monthly publication devoted to the interests of building and loan associations, and is also the president of the Record Publishing Company, owners of the paper. The *Record* publishes matter of much interest in its particular field, and is being greatly improved so far as its mechanical appearance is concerned.

WITHIN old Libby Prison walls is a full-fledged modern printing office, from which is regularly issued the *Libby Prison Chronicle*, a continuation of the publication first started by the prisoners while confined there during the war, and, in lieu of printer's ink, lead pencils were used in getting out the edition of one copy weekly. There, also, is the now famous Lovejoy hand-press, and also the printing outfit which Sherman had with him in his memorable march to the sea.

THE Corbett & Skidmore Company, railroad printers, have introduced a novel and helpful plan of marking the "A.M." and "P.M." time in railway time tables, by means of which no mistake can possibly be made in the day and night trains. **7.33** The schedule for night trains is set in type of this style, the black ground at once distinguishing it from the day schedule, set in the usual style of type. The company issue a neat monthly, *Day and Night*, advertising this specialty.

THE original and striking poster of the *Chap Book*, designed by Bradley, is one of the most effective of the many effective poster designs produced by him. That it is appreciated by collectors is evidenced by the demands made upon the dealers for it—in some cases, indeed, the bill-boards have been robbed, by those more than usually avid. As an advertisement, it is no less successful, as, placed in junction with designs of large size

and vivid coloring, at the width of a busy thoroughfare it attracts attention and arouses curiosity like a point of flame.

WE present in this issue a specimen of a new style of engraving—imitation photogravure—in the picture called "Art Critics." The effect is produced by printing a very fine half-tone plate in connection with a specially prepared tint-plate so that the cross-line effect of the ordinary half-tone is deadened and the general softness of a photogravure print secured. This work is being successfully turned out by the Franklin Engraving and Electrotyping Company, Chicago, the etchers of this plate.

AN editor (and his "devil") of a small country paper in Michigan was daily expecting a visit last month from an angry advance agent with whom they had gotten in a snarl and who had written the editor that he would "lick him on sight." It happened that a rather large-sized drummer for a Chicago typefoundry arrived on an early morning train, and going to the printing office, asked the lank-looking boy if the "fighting editor" was in? To the boy's mind here was the terror that was to do 'em up. He mumbled out something to the effect that he "didn't know anything about it," and to the drummer's astonishment, run out of the office and up the street. After waiting two long hours for the editor the landlord of the hotel called at the printing office and in a roundabout way inquired upon what business he wanted to see the editor. Upon being informed, the landlord laughed heartily, stating the boy had run to the editor's house, told him the advance agent had come, that he was as big as a house and was fighting mad, whereupon the editor had hurriedly gathered his fishing outfit and gone a fishing, and would probably not be back for several days.

## BUSINESS NOTICES.

### THE LATEST IN HEAVY PLATEN PRESSES FOR CUTTING AND SCORING PAPER BOX BLANKS.

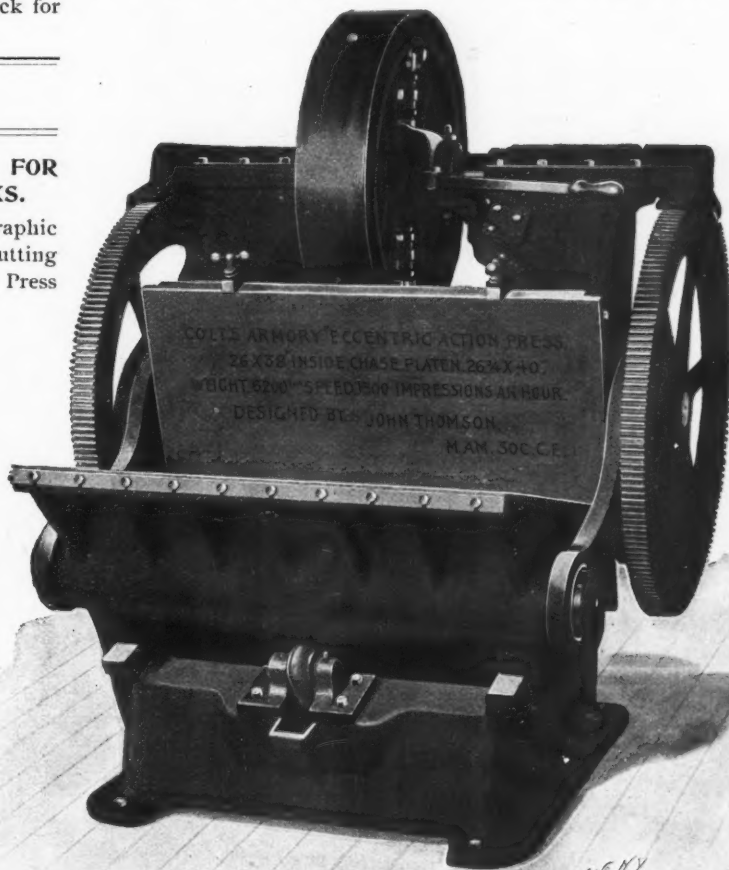
The accompanying illustration is a direct photographic reproduction of one of four eccentric action paper box cutting and creasing presses recently sold by the John Thomson Press Company, of Temple Court building, New York, and Monadnock building, Chicago. It is claimed to be the largest, and also the heaviest, platen press of the job type ever built.

The connecting rods are of forged steel and weigh about 125 pounds each. The platen alone weighs nearly 1,300 pounds and has 1,070 square inches of surface. The cutting plates are of saw steel, ground, and are 3-16 inch thick. By means of the hand lever, shown on top of the frame, the clutch may be thrown in or out of engagement, thus instantly stopping or starting the platen at any part of its movement. This reduces the possibility of accidental damage to a minimum. It also lessens the legal liability in event of injury to operators. By mounting the fly wheel (which also serves as the driving pulley) centrally between the gears, a most perfect transmission of power to the gearing is effected. The practical results obtained in the use of this machine have been a great surprise, as also a gratification, to the designer. A speed of 1,000 impressions an hour was the highest originally contemplated, and the field of the press was supposed to be confined to the production of large boxes, such as are used for clothing and the like. It has, however, been found quite feasible, by the employment of "long-geared" pressfeeders, not only to operate the machine at fully 1,500 impressions an hour, but to "double up" many of the large forms usually run on the 20 by 30-inch presses, thus

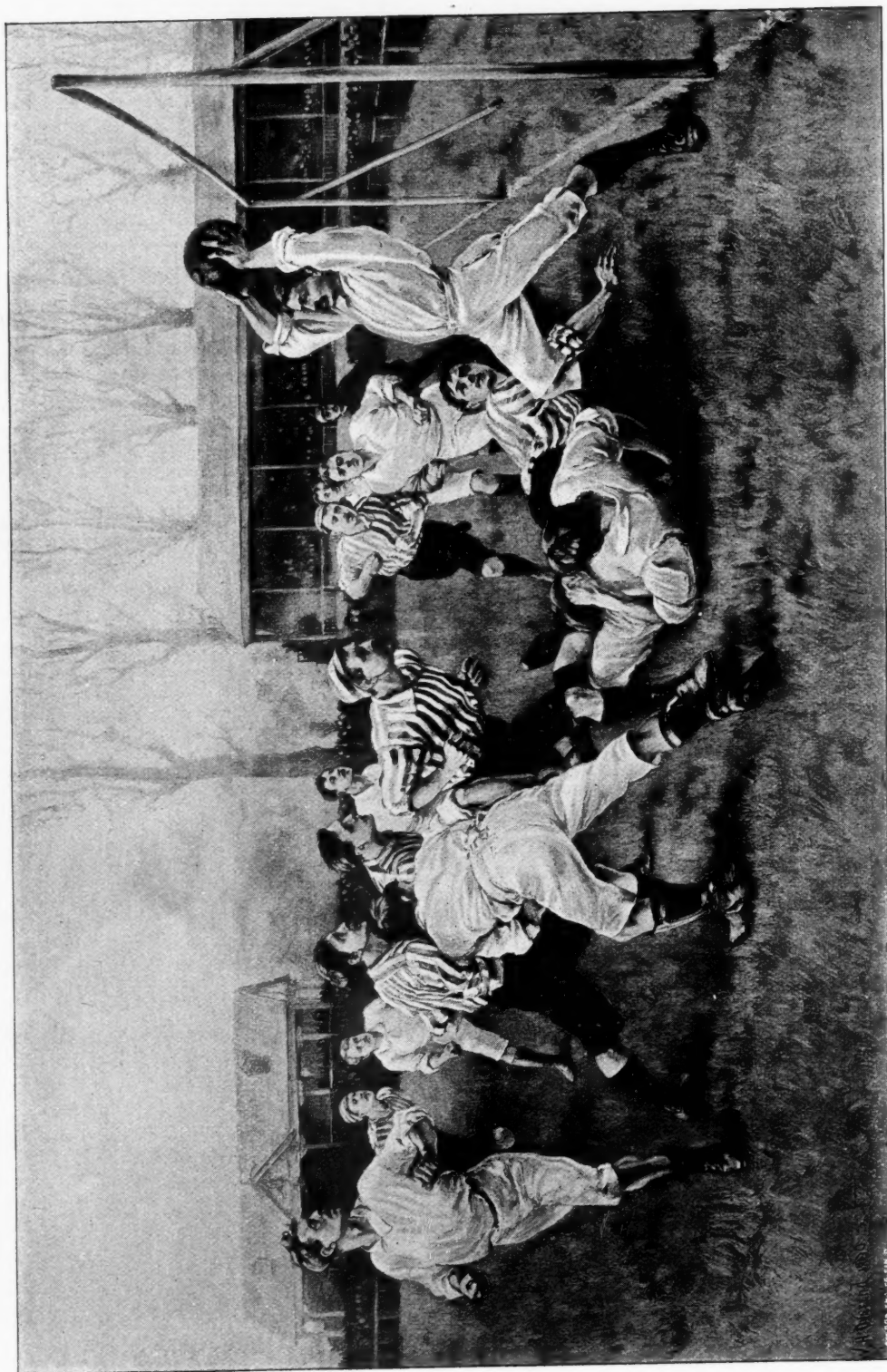
greatly increasing the output for the same labor cost. The impressional power of the machine is very great, the well-known differential eccentric action of the "Colt's Armory" embossing press being employed. The gearing is of massive proportions, steel teeth carrying the impression, and the cutting and adjustment are so accurate that the operation is almost noiseless. The platen makes a direct square slide to the impression, its action being positively controlled by the simple cam shown in the front of the machine. This controlling device, by the way, has now been in practical use for about eight years; has been applied to nearly 2,000 machines, and not a single failure has ever been heard of. An advantage derived from this design is that of being economical of floor space. The drilled holes in face of fly wheel are for the insertion of iron bars to pry platen off the impression should it ever stick, as by accidentally feeding in two or more sheets together. It is said that these machines have never been broken, even when fly wheel has been "brought up standing."

### THE PROGRESSIVE PRINTERS' FRIENDS.

When men put well-trained, intelligent thought into their business they are likely to achieve results that excite the wonder of their competitors, and perhaps arouse their envy. The evidence of men's sagacity in business is found in the new ideas they advance—the invention of improved mechanical devices to supersede crude and primitive ones. The popularity of the Golding Jobber speaks volumes for Messrs. Golding & Co., who have spared no pains to make their presses superior to all others in speed, noiselessness, distribution of ink, ease in



running, solidity of impression, and quick make-ready. At Chicago these machines received the award for being "the most highly developed type of the modern job printing press."

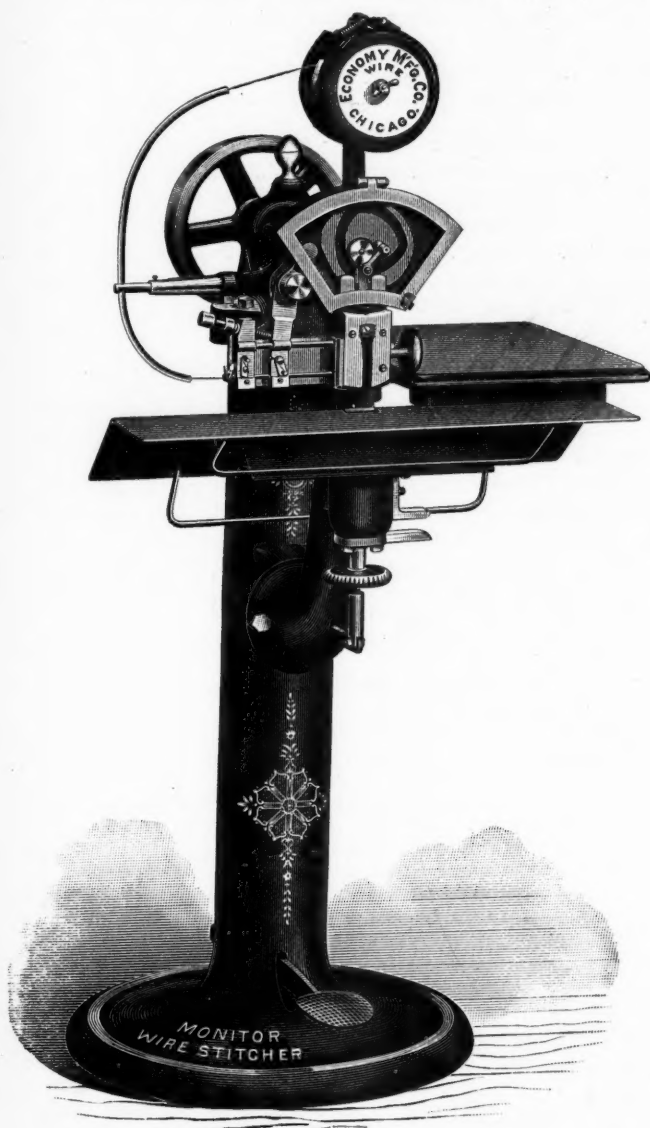


FOOTBALL.

Specimen plate made by  
AMERICAN PROCESS ENGRAVING CO.  
Cincinnati, Ohio.

**THE MONITOR WIRE STITCHER.**

A new candidate for favor in wire-stitching machinery is shown in the illustration herewith. The "Monitor," while comparatively a new machine, and one that has a number of good points to recommend it over other and older machines now on the market, has still been sufficiently tried in actual use to warrant its manufacturers in making the statement that for simplicity, durability and reliability this stitcher will not



"take a back seat" to any similar device now in use. Only two adjustments are needed to cover all thicknesses of work. The hand wheel under table at left of gauge is turned until jaws clamp the quantity of paper to be stitched. The length of staples is regulated by hand wheel on right of machine above table, and by thumbscrew on the feed lever on the left. These adjustments take but a moment. The patent wire straightener is a most important part of this stitcher and is wonderfully effective, the simple movement of a lever causing the wire to go just as desired. The capacity of the machine ranges from a single sheet to three-fourths of an inch in thickness, and it does all work with equal ease and accuracy. The "Monitor" is so constructed that any portion can be reached easily without taking the whole machine apart; no screws are to be removed; simply open the glass front on its hinges and the working parts are exposed. Its swinging table will be found advantageous for many classes of work, but if not needed can be instantly removed. Simplicity is its great point: there are few parts, and no interchange to make for different kinds of work. It is

always ready. All parts are made of the very best material, properly hardened and tempered, and are interchangeable. Durability is one of the strongest points of the "Monitor." Besides this, it will be found a great time-saver, as when the operator does not have to stop and tinker and fix and adjust, it saves time and therefore money. Every machine is fully guaranteed, and of the numerous purchasers who have them in use none have ever made a complaint. It will be put in on trial for responsible parties if desired. Prices and full particulars can be obtained by writing the makers, the Economy Manufacturing Company, 195 and 197 South Canal street, Chicago.

**THE CHILD ACME CUTTERS.**

Business must be improving in the West and in the East. The Child Acme Cutter and Press Company, of Boston, have just shipped by express one of their large self-clamping cutters to the Werner Company, Akron, Ohio. They are also building a 44-inch extra heavy cutter for the *Cosmopolitan Magazine*, New York, this being the second one made for that company. Hood's Sarsaparilla Company believe in liberal advertising. One method of doing this is to issue millions of calendars. To get these out on time and in the best manner they have recently added three self-clamping Child Acme cutters—all double capacity, swift machines. The Shattuck & Babcock Company, De Pere, Wisconsin, wrote the manufacturers of the cutters under consideration, on October 15, as follows: "When we first started our mill we put in two of your cutters, one 56-inch, and one 48-inch. We used them for two years, and liked them so well that when we found ourselves in need of another cutter we placed order with you for another 56-inch machine. We are pleased to say that the cutters have given good service and satisfaction from the start, and still continue to do so." This certainly is convincing testimony as to the merit of the Child Acme cutters.

**THE OTTO GAS ENGINE.**

Readers of this publication are all familiar with the Otto Gas Engine, one of the oldest and best known engines of its class manufactured. Word has been received from Schleicher, Schumm & Co., Philadelphia, the manufacturers, that on account of the greatly increased business in both the gas and gasoline engines made by their concern, it has become necessary to almost double the capacity of their present large works, which will be done by the erection of an additional machine, erecting, painting and storage building, contracts for same having already been given out. Besides the stationary engines now built, in sizes from 2 to 120 horse-power, the firm has branched out some, and also construct marine engines of from 2 to 250 horse-power, this latter type of machines being also adapted to the running of dynamos for electric lighting direct from the fly wheel of the engines. The company has recently been incorporated and will hereafter be known as the "Otto Gas Engine Works Incorporated." Printers and others contemplating the purchase of a gas or gasoline engine would do well to write the company for information.

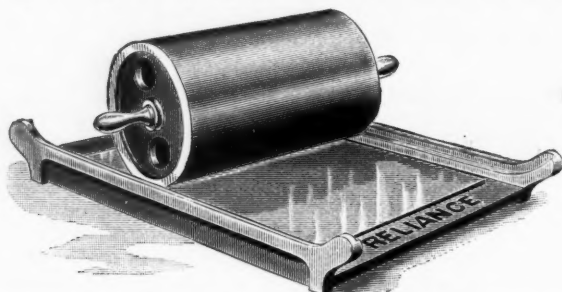
**"NEW FACES OF TYPE."**

Among the advertising pages in this issue will be found the title-page design of a new specimen book just issued by A. D. Farmer & Son Typefoundry Company. This book will undoubtedly be one which every printer in the United States will be desirous of securing a copy of. While its title would indicate that it contains only the newest faces of type made by this foundry, it will also be found to include all of the older standard faces which have been popular for some time past, and every one of its pages is taken up with a presentation of something which will be useful and attractive for the use of the progressive printer. Besides the type faces given, all of the new borders, ornaments, etc., are shown in a most attractive

way. The cover is printed in two colors, and the whole work neatly bound. As its publishers are willing to send it to any address, printers desiring to secure a copy should make their requests at once. These should be addressed to the Chicago office, 115 Quincy street.

#### RELIANCE JOB-GALLEY PROOF PRESS.

The illustration below shows a new and economical proof-press of novel shape, made expressly for jobwork. It has width and length for taking on a 14 by 20 inch job galley, as well as two regular full-length book galleys, and is made extra strong and rigid. When placed on an ordinary table it is proof against springing. The roller is nine inches in



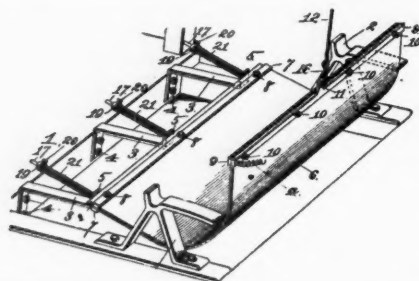
diameter and weighs seventy-five pounds, and the whole press weighs one hundred and fifty pounds. The same principle is adopted in the construction of the roller and the bearers as in the long galley press made by this firm, so that the difficulty met with in many roller presses—slurring—is entirely avoided. The press is manufactured by Paul Shniedewend & Co., Chicago, and is sold by all typefounders and dealers in printers' machinery. Circular giving "Hints on Proof-taking" will be sent on request.

#### A NEW CIRCULAR FOLDER.

The circular folder advertised elsewhere in this issue, built by the Brown Folding Machine Company, of Erie, Pennsylvania, is one that has a large range of work and will be a paying investment for any office. The largest size sheet handled is 14 by 18 and the smallest 5 by 7. On the latter size but two parallel folds are made. The machine will perform one, two and three folds. When desired, a paster can be added for eight-page pamphlet work. The amount of work obtained depends upon the expertness of the feeder. Full particulars and samples of work can be obtained from the manufacturers.

#### TENSION FOR PAPER-ROLLS ON PERFECTING PRESSES.

Mr. William Black, superintendent of the pressrooms of the Kansas City Times, Kansas City, Missouri, is the patentee of a device which enables newspaper pressmen to secure the nicest adjustment of tension in the feed-roll, whereby a steady, smooth, even feed is secured, and jumping and vibration entirely done away with. We present, with an illustration of the device, the claims allowed:



In a self-adjustable tension device, the combination with a number of supporting brackets carried by a paper-employing machine, and a number of spring-retracted rods carried by said brackets, of a weight, a cable suitably guided and attached to said weight, and a flexible plate secured

at its opposite ends to the spring-retracted rods, and the cable, substantially as set forth.

In a self-adjustable tension device, the combination with supporting brackets secured to a printing press, and a suitably guided cable, having a weight at one end, of a flexible plate bearing against a paper roll, and connected to the opposite end of said cable, a series of rods passing through and supported by said supporting brackets, and connected to the adjacent end of the flexible plate, collars mounted adjustably upon said rods, the springs spirally encircling said rods and bearing at their opposite ends against the said collars and the said supporting brackets, substantially as and for the purpose set forth.

#### BOOKS FOR PRINTERS.

H. G. Bishop is the author of six different books for printers, each one being practical and useful. Some of them have already gone through several editions, and are still meeting with good success. An advertisement of these books will be found on another page. Now is a good time to purchase the "Order Book and Record of Cost."

#### EVERYBODY'S POCKET DICTIONARY.

In a list of books shown on another page of this issue will be found a reference to "Everybody's Pocket Dictionary." This work seems to be having quite a phenomenal sale, and numbers of letters have been received from parties who have purchased indicating great satisfaction with the book. We give below a few of them:

I have one of your dictionaries, and everybody who sees it wants to buy it. I would not part with mine for \$5, if I were unable to get another. —A. H. Sigworth, Marionville, Pennsylvania.

It is certainly a marvel of utility, brevity and beauty. —Prof. H. R. Warner, Toledo, Ohio.

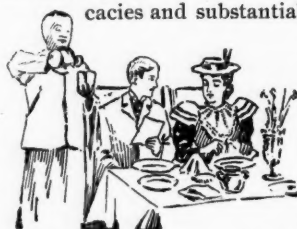
We are very much pleased with the dictionaries. —Prof. K. A. Kasberg, Academy, Sloughon, Wisconsin.

I inclose you fifty cents in stamps for another copy of your dictionary. I sold the one received from you, and I cannot do without one, since I have seen them. —L. T. Wilderman, Donnellson, Illinois.

I have your "Everybody's Dictionary," and find it indispensable, complete, satisfactory. —G. Ernest Merriam, Greenville, New Hampshire.

#### MEALS IN DINING CARS

Are one of the joys of travel. Well-cooked food, temptingly served, is prepared from elaborate menus that include all delicacies and substantial the markets offer. Everything



is clean, fresh and appetizing. Owing to the complete through train service between Chicago and the East over the Pennsylvania short lines, more dining cars run over them than over any other railroad. All the fast express trains carry cars of the Pullman pattern. Meals are ready at seasonable hours, and may be partaken of by coach passengers as freely as by persons having accommodations in parlor and sleeping cars. Like all conveniences adopted on these lines, the dining-car service on them has reached a high standard of excellence. For details regarding the service apply to any ticket agent of connecting lines, or address H. R. Dering, Assistant General Passenger Agent, Chicago, Illinois.

#### MULTI-COLOR PRINTING.

We show in this issue a specimen of multi-color printing executed with a device invented by John B. Cline, of Jefferson, Iowa, which gives possibilities for colorwork not to be obtained in any other way. The device, which is called "The Autocrat," is intended to be attached to bed and platen presses of the Gordon pattern, and can be so attached at small labor and

expense. Mr. Cline will be glad to give particulars to those interested. Below is affidavit referring to insert:

We, the undersigned, being duly sworn, depose and say: That in printing 10,000 inserts for one edition of THE INLAND PRINTER, of Chicago, of "The Autocrat"—an attachment for multi-color printing—at no time during the execution of said work did the colors mix or blend or cause us any trouble in that respect. That we believe any defect from uneven distribution has been fully overcome, as evidenced by the first page of said insert, which was last printed.

(Signed)

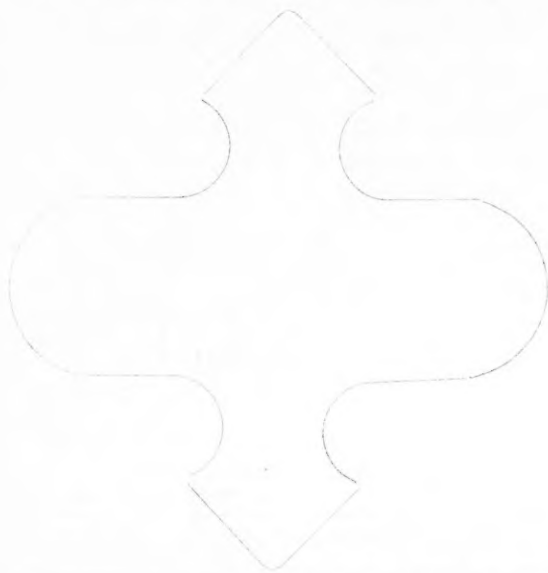
H. V. CLINE.

C. W. MATTINGLY.

Subscribed and sworn to this 21st day of November, 1894, before me,  
[SEAL.] ROBERT F. DALE, Notary Public,  
Boone County, Iowa.

### EVERY PRINTER HIS OWN BOXMAKER.

J. F. Helmold & Brother, machinists and manufacturers of typefounders' tools, northwest corner of Washington and Jefferson streets, Chicago, have placed on the market an adaptable series of steel cutting rules made in curves and angles of various



degrees whereby the printer can cut out designs for paper boxes on the printing press at one impression, besides devising novelties to an extent limited only by his ingenuity. The justification is simple as the supporting parts of wood can be either procured from Messrs. Helmold or can be readily made with a band-saw. Barnhart Brothers & Spindler and Marder, Luse & Co. handle the goods.

### A NEW PAPER FEEDER.

The Dummer paper feeder is a new device for feeding sheets of paper to cylinder printing presses, folding and ruling machines, manufactured by the Dummer Paper Feeder Company, 10 Tremont street, Boston. The feeder can be readily attached to any press and feeds sheets automatically, accurately and in perfect register, at highest speed at which press can run. The method of separating the sheets is entirely different from that adopted by other attachments of this description and is said to be correct in principle and perfect in operation.

THE attention of parties desiring to purchase an interest in one of the largest and best-equipped printing establishments in the city of Cleveland, is called to the advertisement of H. F. Henry, in our "Want Column." The office referred to is one of the best in the city, fully equipped with the latest type, material and presses, and is especially fitted up for show printing. This is an excellent opportunity for someone to secure an interest in a business thoroughly established and turning out none but first-class work,

### WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 20th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

**ADVERTISING**—Circulars, primers, booklets, etc., about the printing business (or any other business) written in a way that will draw trade. Terms moderate. "ADVERTISER," Box 1975, Boston, Mass.

**ALL** live printers should have Bishop's "Practical Printer," 200 pages, price \$1. Also his "Printers' Ready Reckoner," 50 Book, price \$3, and "Speci Sold by H. G. Bishop, 126 Duane ers. Handiest and most useful Also "The Job Printer's List price \$1. All who are starting in business need these books.



"Diagrams of Imposition" and cents each; the "Printers' Order mens of Job Work," price \$2. street, N. Y., and all typefound- works published for printers. of Prices and Estimate Guide."

**AN** energetic, experienced and reliable book, job and news- paper printer wishes a situation as superintendent or foreman of a large printing office in the West. Address "J. A. M.," care INLAND PRINTER.

**DO YOU WISH TO EXPORT** your goods, machinery, type, material, etc., to Mexico and South America? Advertise in *La Revista Tipográfica*, the only journal of its kind in Mexico, and circulating among all printing offices. \$1 per year; 10 cents sample copy (American stamps). E. M. VARGAS & CO., publishers, Yrapuato, Gto., Mexico.

**EXPERT ADVICE IN PROCESS ENGRAVING**—With the advance of process engraving practical engravers come across a multitude of obstacles requiring time and experimentation to overcome. The advantage of prompt and efficient advice in such difficulties must be apparent to those whose time is limited. Expert service of this character will be furnished by a gentleman of long practical experience in every branch of process engraving, promptly and at length. Charges moderate, and based on the information required. Satisfactory references. Address "ADVICE," care INLAND PRINTER.

**FOR SALE**—A half interest in one of the best paying and best-equipped job printing offices in Oregon, located at Salem, the capital of the state. For particulars address T. J. CRONISE, Salem, Oregon.

**FOR SALE**—A Potter-Scott web press. Been in use a little over two years. Complete stereotyping outfit. Address ARTHUR JENKINS, manager *The Herald*, Syracuse, New York.

**FOR SALE**—First-class job office, point system, three jobbers, cylinder, easy terms. Address MALTBE, 78 Mechanic st., Newark, N. J.

**FOR SALE**—Job office in best city in Southern California; Gordon, Pearl and Cottrell presses; 30-inch Gem Cutter; Gas Engine and Type; Borders and Ornaments up to date; business of \$750 to \$1,000 per month; centrally located; low rents; best climate in the world; must sell. Address "CALIFORNIA," care INLAND PRINTER.

**FOR SALE**—One fifteen horse-power double cylinder Otto gas engine and one six horse-power White & Middleton gas engine; both in first-class condition. Address REUTER & MALLORY, 22 Light street, Baltimore, Md.

**FOR SALE**—Through unavoidable absence I will sell the controlling interest in one of the largest and best-equipped printing establishments in the city of Cleveland, Ohio. Everything in first-class order, and prospects of the most encouraging nature. Nothing wanting except the attention of an interested, competent party. I would also like to hear from a strictly sober, good-natured, active, competent, successful office manager to take charge of this business. Address H. F. HENRY, 302 Seneca street, Cleveland, Ohio.

**FOR SALE**—New \$1,500 job printing office in city of 60,000; \$300 cash, balance in printing. Address C. M. O'DELL, 66 Eighth street, Milwaukee, Wisconsin.

**FOR SALE**—Well established, modern equipped, paying job office in Rochester, New York. Investigation allowed and particulars given; inventory about \$3,000 cash. Address "ROCHESTER," care INLAND PRINTER.

**IDEAL MASTERPIECES** is the finest illustrated advertising sheet on the market. Elegant for Christmas supplement or for merchants and advertising agents for fall and holiday trade. Sample and prices for stamp. GRIFFITH, AXTELL & CADY CO., Holyoke, Mass.

**LA REVISTA TIPOGRÁFICA** is the ONLY journal devoted to the printing trade in Mexico. It circulates among all printing offices, and, therefore, is the very best medium for advertising. American manufacturers can reach a new and profitable market by taking advertising space in this paper. For terms, etc., address E. M. VARGAS & CO., publishers, Yrapuato, Gto., Mexico.

**POSITION**—An all-around printer wishes to make a change; can make dies for and do embossing; will submit samples of work; references A1. Address "PLATEN" care INLAND PRINTER.

**PRACTICAL PRINTER**, capable of taking charge of mechanical department, would buy interest in first-class job office. Address, giving full particulars, "A. A.," care INLAND PRINTER.

**PRESSMAN** wants position; sober and reliable, thoroughly experienced on half-tone, cut and colorwork. Address "TYMPAN," care INLAND PRINTER.

**PRINTERS AND PRESSMEN**, send \$3 and secure a copy of book "How to Make All Kinds of Printing Inks and Their Varnishes." GEO. W. SMALL & CO., Kinney avenue and Wold street, Cincinnati, O.

**PRINTING** thoroughly taught at the New York Trade School, First avenue, Sixty-seventh and Sixty-eighth streets, New York. Instruction comprises both newspaper and job work. The course in newspaper work includes plain composition, tabular work, setting advertisements, cutting and mitering rules, making up, justifying and locking up forms. The instruction in jobwork consists of all kinds of mercantile printing. Illustrated catalogue mailed free on application.

**SITUATION WANTED**—A thoroughly competent and reliable practical printer, young man, wishes situation in town of 5,000 or upwards, with good live newspaper and job office combined. Might become financially interested also, should business prove satisfactory. Address C. W. E., 447 Seminary avenue, Chicago.

**SITUATION WANTED**—By practical printer, competent in any capacity; best references. Address B. L. MILES, Pana, Ill.

**SITUATION WANTED**—Union printer wants position in mechanical or news departments. Strictly sober, best references, competent. Address "D 1," care INLAND PRINTER.

**SOME ADVERTISING THAT ADVERTISES**—A book for printers who are in the race for money, not as a public convenience; for self-progression, not glory. A study in colors: terse and forcible in text. Buy the book and get the "How" which explains the author's plan of advertising effectively and persistently without cost. Price, postpaid, \$1. Address "WRIGHT," electric printer, P. O. Box 65, Buffalo, N. Y.

**STEREOTYPE OUTFITS**—The only cheap, practical stereotype outfit. HUGHES STEREOTYPE OUTFIT CO., 175 6th av., N. Y.

**WANTED**—A reporter with experience on daily. Must be willing to make himself useful in business department. Weekly paper run on daily methods. Permanent place for hustler. Quote references and wages required. WILL WELLS, Alton, Iowa.

**WANTED**—A situation by January 1, in a good printing office. Can do all kinds of work, and will not take a back seat for anybody; nine years' experience. Do neither drink, smoke, chew nor swear. Address A. L. WHITE, Cambridge, Iowa.

**WANTED**—Catalogues and price lists, with discounts, of American machinery, type, novelties, etc., for printing trade. Address MEXICAN PRINTERS' SUPPLY AGENCY, Ed. M. Vargas & Co., proprietors, P. O. Box 34, Yrapuato, Gto., Mexico.

**WANTED**—Permanent situation by first-class cylinder pressman. Have had full charge. Can give exceptional references. "ROBERT J.," care INLAND PRINTER.

**WANTED**—Position as foreman or proofreader by first-class job printer. A good manager of men and a good worker; in charge of one office for ten years. Strictly temperate, thoroughly competent; married. Not a cheap man. Replies solicited from only those willing to pay fair salary for first-class service. Address "RELIABLE," care INLAND PRINTER.

**WANTED**—Situation by all-around printer and pressman; twelve years' experience on all classes of work. Sober, not afraid of work; will go anywhere, and work for reasonable salary. Address "JOB PRINTER," 92 Longworth street, Cincinnati, Ohio.

**WANTED—FIRST-CLASS JOB PRESSMAN.**—On high grade color work and embossing. Give references, experience and salary wanted. Permanent place. The best facilities. GRIFFITH, AXTELL & CADY CO., Holyoke, Massachusetts.

**EMBOSSING MADE EASY!** The only practical guide to Embossing. Contains 10 specimen pages of embossed work and illustrations. Price, \$1.00. Sold by AMERICAN TYPE FOUNDERS' CO., New York, and all branches.

**EMBOSSERS**

WHY spend large sums of money for Male Dies of Brass or Steel, when the "FORCE" made from our Superior Composition (at small cost) is better and truer—an exact reproduction, no matter how intricate, of the Female Die. Price, \$1.25. Discount on five and ten pound lots.

MANUFACTURED EXCLUSIVELY BY THE SUPERIOR EMBOSSING COMPOSITION CO., 708 Elm St., Camden, N. J.

### HALF-TONE STOCK CUTS.

Just issued, new catalogue of half-tone cuts, also ornamental borders for dance orders, folders, etc., elegantly printed in colors and tints. Every printer who does fine work needs this catalogue. Mailed for 10 cents. C. J. PETERS & SON, 145 High street, Boston, Mass.

**YOUNG** **PRICE, 50c.**  
Address **NEW**  
**S. M. WEATHERLY, JOB** **Edition.**  
**115 Quincy St., Chicago.**  
Or any dealer in Printers' Supplies. **PRINTER**

### The Original Embossing Compo.

In glass jars all ready for use. No heating or mixing; no waste, all surplus can be returned to jar. Indorsed by practical embossers. 75 cents per jar. Sold by AMERICAN TYPE FOUNDERS' CO., New York, and branches. Sample, by mail, 30 cents, from manufacturer only—J. P. BURBANK, 22 Milk St., Boston, Mass.

Send 10c. postage for 148 page Catalogue of

**A. W. Koenig,** **ENGRAVINGS**  
**312 Seneca St.,** **FOR PRINTERS**  
**Cleveland, O.** **🔪🔪🔪🔪**

### THOSE TWO LITTLE NOTCHES IN THE ELITE RULE BENDER DO IT. DO WHAT?

Why **WAVE** Brass Rule easily, neatly, quickly. Anyone can do it. Circular containing thirty rule designs sent free. Price, \$2.00.

Hints on Rule Bending, 10c. **ELITE MFG. CO., Marshall, Mich.**

### EVERY PROOFREADER.....

— And every Printer, Editor and Writer should subscribe for

### The Proofsheets,

An aggressive and progressive monthly magazine, and the only Proofreaders' periodical in the world. Discusses questions of practical interest. A yearly volume will form a useful reference-book.

Published by..... **THE BEN FRANKLIN CO.,**  
232 Irving Avenue, CHICAGO, ILL.

### MACHINERY FOR SALE.

**Hickok Ruling Machine**, No. 2331, with O. A. Striker, Single Beam, Patent Beam Standards, 38 inch between Rail, 32 inch Cloth, Improved Cloth Guide, Hickok No. 2 Lay-Boy Continuous Running, Pin Clamps and Cans. List, \$435..... **Will sell for \$250**  
**New Hickok Ruling Machine**, No. 3003, Patent Beam Standards, Cloth Guide Drop Box, 36 inch between Rail, 32 inch Cloth, Pin Clamps. List, \$260..... **Will sell for 125**  
**Hickok Ruling Machine**, No. 1429, Patent Beam Standards, Drop Box, 36 inch between Rail, 32 inch Cloth, Pin Clamps. List, \$260..... **Will sell for 100**  
**Four Horse-Power Otto Gas Engine**, good order..... **150**  
**Murray Combined Stereotype Machine**, Saw, Planer and Trimmer,..... **150**  
**Large Casting Box**..... **45**  
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**CUTS FOR NEWS PAPERS, CATALOGUES AND BOOKS, Letterheads, Labels, etc.**  
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The most unique, odd, beautiful,  
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Send 10c. for books showing complete  
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**Durant Counters**

SEND FOR CATALOGUE W. N. DURANT MILWAUKEE WIS.

RECEIVED  
THE  
HIGHEST  
AWARD  
AT THE  
WORLD'S  
COLUMBIAN  
EXPOSITION

Submitted by Louis P. Rubien, Brooklyn, New York.



## E. C. FULLER & Co.

(Successors to MONTAGUE & FULLER.)

**LATEST IMPROVED LABOR=SAVING MACHINERY  
FOR  
BOOKBINDERS AND PRINTERS.**

**SOLE SELLING AGENTS**

...FOR...

THE SMYTH MANUFACTURING CO., THREAD BOOK SEWING MACHINES,

CHAMBERS BROTHERS CO., BOOK AND PERIODICAL FOLDING MACHINES,

ECONOMIC MACHINE CO., AUTOMATIC PAPER FEEDING MACHINES for Printing Presses, Folding Machines  
and Ruling Machines,

AND A COMPLETE LINE OF

**THE BEST MACHINERY**

FOR

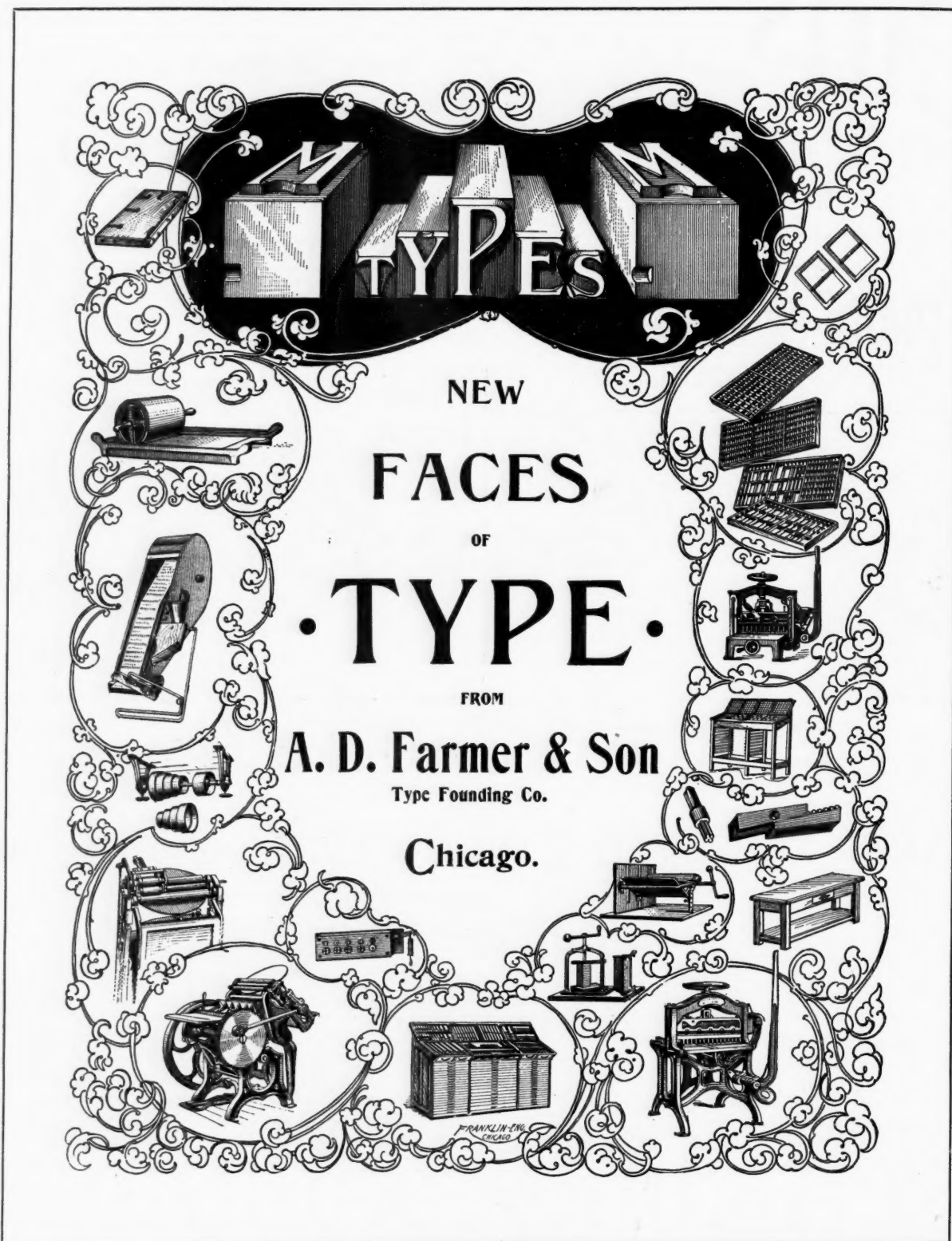
**BOOKBINDERS AND PRINTERS.**

WE GUARANTEE EVERY MACHINE WE SELL.

345 Dearborn Street, }  
82 Plymouth Place, } CHICAGO.

28 Reade Street, NEW YORK.

TITLE-PAGE OF A VERY NEAT LITTLE SPECIMEN BOOK JUST ISSUED BY THE CHICAGO HOUSE OF A. D. FARMER & SON TYPE FOUNDING CO. OF NEW YORK AND CHICAGO, WHICH CONTAINS MANY NEW AND SERVICEABLE TYPE FACES, BORDERS AND ORNAMENTS, AND WILL BE OF CONSIDERABLE INTEREST TO PRINTERS DESIRING LATEST DESIGNS.



IT IS DESIRED THAT EVERY PRINTER IN THE UNITED STATES HAVE ONE OF THE ABOVE BOOKS, AND IF YOU HAVE NOT RECEIVED ONE, SEND YOUR REQUEST AT ONCE TO

**A. D. Farmer & Son Type Founding Co.**

(Late FARMER, LITTLE & Co.)

115 QUINCY STREET, CHICAGO.

LARGE AND SMALL OUTFITS SUPPLIED DIRECT FROM OUR CHICAGO HOUSE, WHERE A FULL STOCK OF ALL OUR STANDARD FACES IS CARRIED INCLUDING **SORTS FOR BODY TYPE FONTS.**

# WHERE DO YOU KEEP YOUR CATALOGUES ?

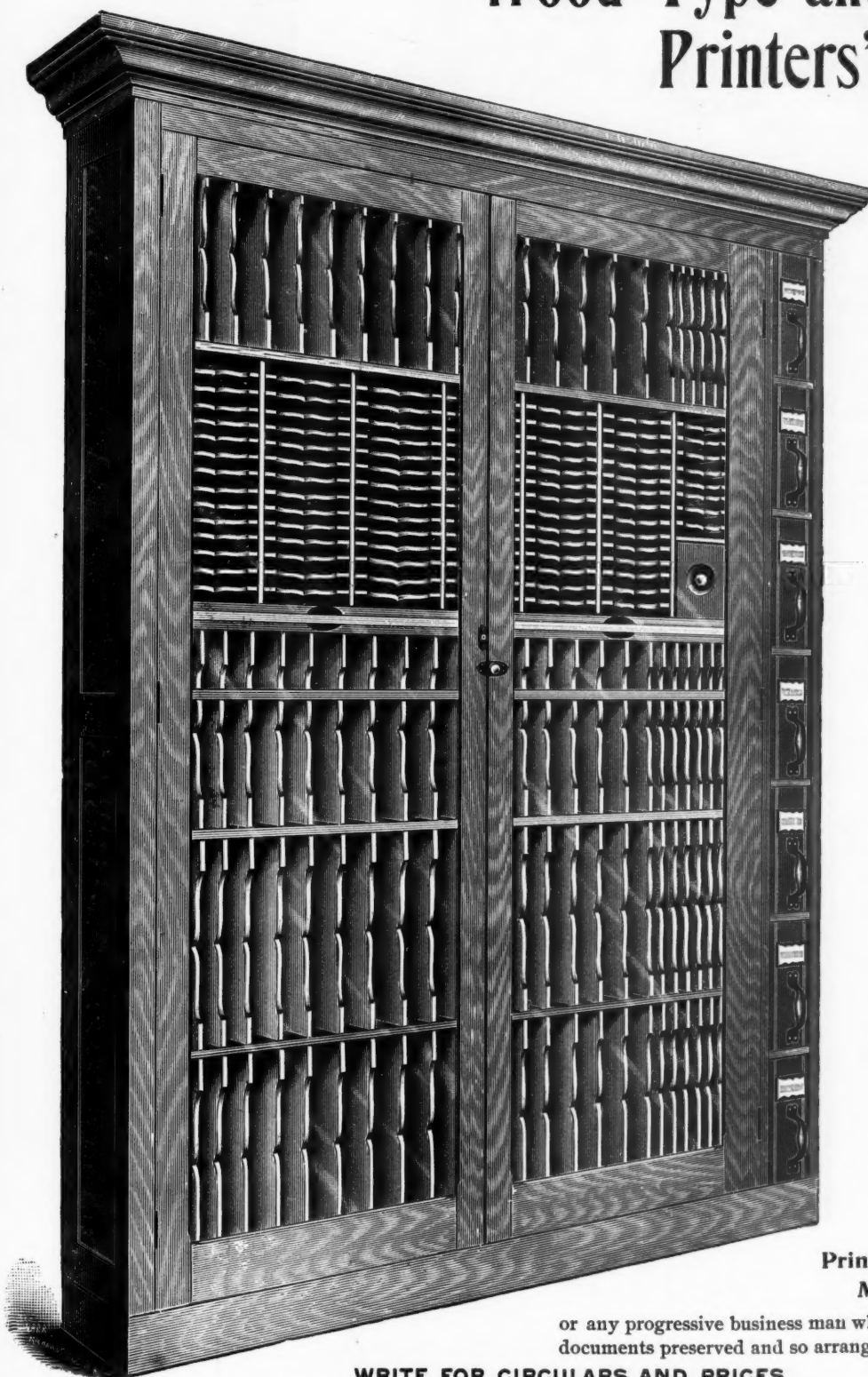
A CATALOGUE, CIRCULAR AND DOCUMENT CABINET.

MANUFACTURED BY

## THE HAMILTON MANUFACTURING CO.

TWO RIVERS, WIS.

### Wood Type and . . . . Printers' Furniture.



The Points of Advantage in this cabinet are as follows: The partitions are movable—the horizontal shelves being slotted in one inch spaces. Some spaces would necessarily contain more catalogues than others, and with the movable partitions this is easily arranged. Nickel-plated sliding label holders are also provided.

The horizontal compartments are supplied with heavy manila envelopes, alphabetically arranged, and are for holding circulars, small catalogues, etc. The small drawer at the corner of these compartments contains a card index, alphabetically arranged, for catalogue reference; for instance, if looking up wood type, examine card "W" and find the following notation:

"Wood Type,  
Hamilton Mfg. Co."

refer to compartment "H" for catalogue.

This cabinet also has two sliding shelves on which to lay documents while examining same.

On the right side, extending from top to bottom, are seven document files, fitted with patent appliances which keep the papers always in position and upright, whether full or not. Made of Ash, Oak or Birch, and fitted with antique bronze attachment.

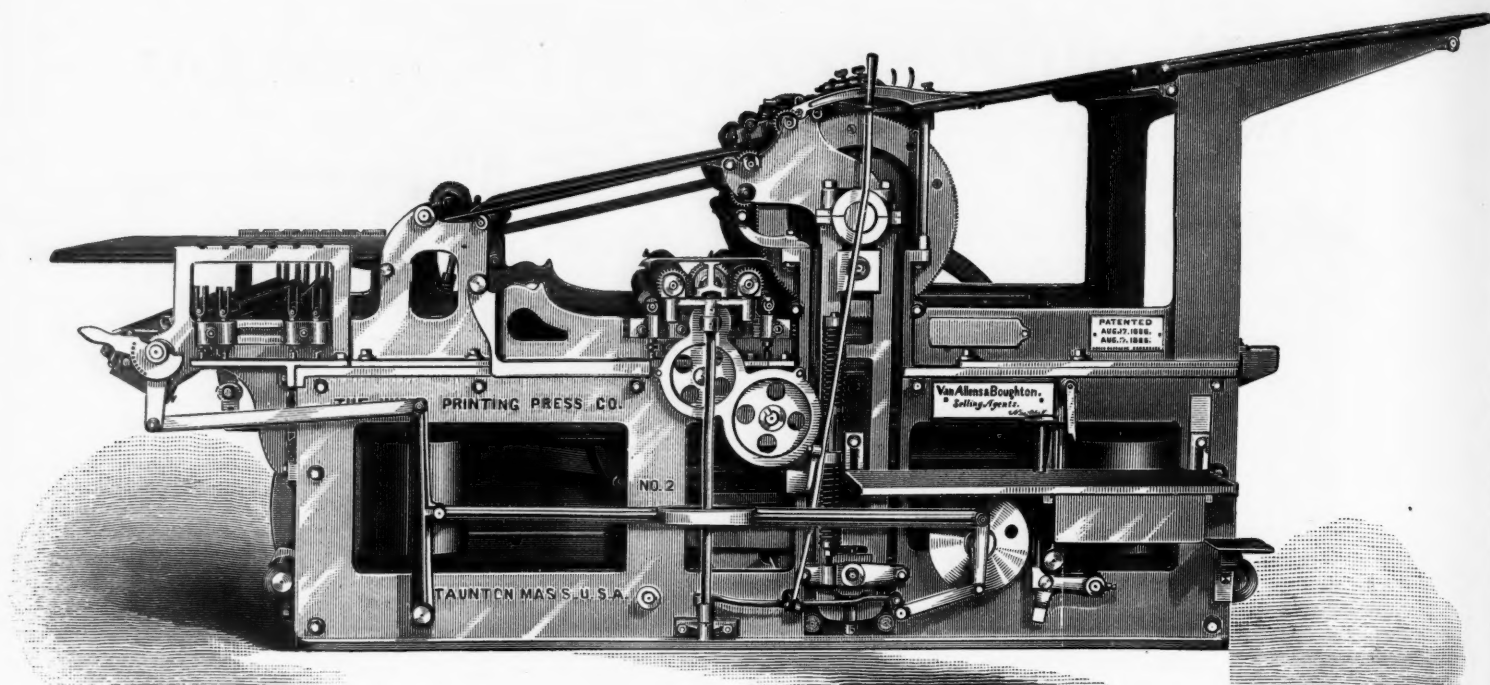
A handsome piece of furniture, and it should be in the office of every . . . .

**Printer, Typefounder, Paper  
Manufacturer**

or any progressive business man who desires his catalogues and documents preserved and so arranged as to be readily accessible.

**WRITE FOR CIRCULARS AND PRICES.**

# THE HUBER TWO-REVOLUTION PRESS



**DOUBLE ROLLING + SINGLE END + SIX TRACKS + AIR SPRINGS**  
**FRONT OR BACK DELIVERY.**

The Impression is taken over a six-track bed, which is supported every ten or twelve inches across the press. We guarantee the impression sharp and rigid, and the bed and cylinder are warranted not to spring or give way in the least degree.

The Impression can be tripped at the moment grippers close or before.

The Register is absolutely perfect at all speeds of the press, the bed and cylinder being locked in full gear twelve inches before the contact of bearers takes place, and remaining in gear for several inches after the head line has passed.

The Distribution is uniform from head to tail of sheet. This is accomplished by charging the form with fresh ink both ways from one fountain.

The Air Springs are applied vertically; the piston-head does not come out of the cylinder; no packing ever required; the pressure can be regulated while press is in motion at all speeds.

The simplicity, accuracy and durability of the bed movement is unequaled by any other machine. The double rack teeth are made of steel with the best rolling curve known to mechanics. From two to three teeth always in contact, thus obviating lost motion.

The sheet is delivered in front, clean side to the fly, without the printed side coming in contact with anything. Fly motion positive, no strap, no slamming. The motion is the same in delivering sheet and returning for next sheet.

The Fly can be disconnected at a moment's notice.

This press is designed for the finest quality of cut and color work; can be used to charge the form both ways with fresh ink, or as a single end press, four or two rollers.

No complicated movements to get out of order.

## SIZES:

No. 1.	4 Rollers, covering entire form.	Bed 44 x 60 inches inside bearers.	Matter 40½ x 56 inches.
No. 1.	3 " " " " " "	48 x 60 " " " "	44½ x 56 " "
No. 2.	4 " " " " " "	37½ x 52 " " " "	34 x 48 " "
No. 2.	3 " " " " " "	41½ x 52 " " " "	38 x 48 " "

## DIMENSIONS, WEIGHT AND SPEED:

No. 1.	4 Rollers.	Length over all, 15 ft.	Width over all, 9 ft. 3 in.	Height over all, 6 ft. 4 in.	Weight boxed, about 9 tons.	Speed, 900 to 1,300.
No. 1.	3 " "	15 ft. 8 in.	" " 9 ft. 3 in.	" " 6 ft. 4 in.	" " 9½ tons.	" 850 to 1,200.
No. 2.	4 " "	13 ft. 6 in.	" " 8 ft. 7 in.	" " 5 ft. 5 in.	" " 7 tons.	" 950 to 1,500.
No. 2.	3 " "	14 ft. 2 in.	" " 8 ft. 7 in.	" " 5 ft. 5 in.	" " 7½ tons.	" 900 to 1,500.

We furnish with press, counter-shaft, hangers, cone-pulleys, driving-pulleys, two sets of roller-stocks, wrenches, boxing and shipping, at Taunton, Mass.

We refer you to a few firms running Two-Revolution Huber Presses:—J. J. Little & Co.; Trow Printing and Bookbinding Co.; John de Vries & Son; McLaughlin Bros.; American Bank Note Co.; E. O. Jenkins' Sons; J. W. Pratt & Son; Exchange Printing Co.; Crump Label Co.; Hinds, Ketchum & Co.; Jersey City Printing Co. and National Bureau Engraving and Manufacturing Co., Philadelphia; Forbes Lithograph Co., Boston; Frey Printing Co., Cincinnati, Ohio; Wm. Green, New York; P. F. Collier, New York; McIndoe Bros., Boston, Mass.; Nixon-Jones Printing Co., St. Louis, Mo.; R. P. Studley & Co., St. Louis, Mo.; Earhart & Richardson, Cincinnati, Ohio; Rand, McNally & Co., Chicago; Knight & Leonard, Chicago; Methodist Book Concern, Nashville, Tenn.; Pantagraph Printing and Stationery House, Bloomington, Ill.; W. C. Gage & Son, Battle Creek, Mich.; Woodward & Tiernan, St. Louis, Mo.; C. B. Woodward, St. Louis, Mo.; Kehm, Feitsch & Wilson, Chicago.

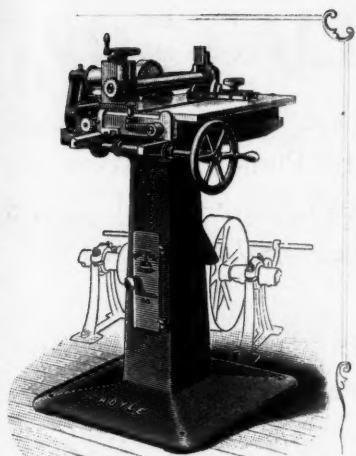
Ninety-seven presses running in these houses.

Send for descriptive circular of Regular Two-Revolution Press, Two-Color Press, Sheet Perfecting Book Press, or Two-Revolution Super Royal Jobber. Size of Bed, 26 x 35. Form, 23 x 33. 2,250 per hour. Box Frame, Trip Cylinder, Crank Movement, no Springs.

**VAN ALLENS & BOUGHTON,**  
 ...SOLE AGENTS.

59 Ann St. and 17-23 Rose St., NEW YORK.  
 No. 256 Dearborn St., - CHICAGO, ILL.

H. W. THORNTON, WESTERN MANAGER.



## A Merry Christmas

IS THE REWARD OF THOSE WIDE-AWAKE AND PROGRESSIVE  
ENGRAVERS WHO ARE CAREFUL TO USE ONLY

### ROYLE'S MACHINERY.

The end of another year finds us  
**Still in the Lead,**  
and our Routers, Saw-Tables, Bevelers, etc.,  
still unmatched.

JOHN ROYLE & SONS,  
Paterson, N. J., U. S. A.



**T**HERE ARE Printing Inks and Printing Inks.  
But when you get through experimenting,  
come back, as everybody does, to the old  
reliable goods of

GEO. MATHER'S SONS COMPANY,  
29 Rose Street, NEW YORK,  
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SEND FOR CATALOGUE.

**F. L. MONTAGUE & CO.**  
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SINGLE 16 AND 32 FOLDERS.
DOUBLE 16 AND 32 FOLDERS.
QUADRUPE OR 4-16 FOLDERS.
COMBINATION JOB FOLDERS.
AUTOMATIC POINTING DROP-ROLLER FOLDERS.
CIRCULAR FOLDER.
ELECTRIC MOTORS ATTACHED WHEN ORDERED.
THE FIRST TO USE ELECTRICITY IN CONNECTION WITH FOLDING MACHINES.

## THERE ARE OTHERS

Who keep some of the Machinery and Supplies used by Photo-Engravers and Electrotypers, but ours is the only concern which manufactures and carries

## EVERYTHING IN STOCK.

Among the articles we make are Routers, Saws, Bevelers, Trimmers, Jig Saws, Roughers, Dynamos, Molding Presses, Daniels' Planers, Furnaces, Troughs, Cameras, Etching Tubes, Printing Frames, Gas Ovens, Roulettes, Finishers' Tools, Gun Cotton, Stripping Solutions, Etching Inks, Etching Powders, Focusing Glasses, etc., etc. We are importers of and agents for

## THE BEST MAKES

of Lenses, Prisms, Screen Plates, Etching Brushes, Arc Lamps, Glass and Glassware, Rollers and Rubber Goods, as well as every other machine or material used in making Photo-Engravings and Electrotypes.

WESTERN ENGRAVERS SUPPLY CO.,

217-219 OLIVE STREET, ST. LOUIS, MO., U. S. A.

Calendar D I.—12 mos., \$6.00.

AUGUST						
Sun	4	11	18	25		
Mon	5	12	19	26		
Tue	6	13	20	27		
Wed	7	14	21	28		
Thu	1	8	15	22	29	
Fri	2	9	16	23	30	
Sat	3	10	17	24	31	

## Large Assortment ... OF ... Calendars for 1895.

NINETY DIFFERENT SIZES AND STYLES

NEW and MODERN TYPE

Elegant Designs.

PRICES TO SUIT THE TIMES

Calendar B F.—\$1.00; by mail, \$1.10.

1895	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	1895	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Jan.	...	...	...	...	...	...	...	July	...	...	...	...	...	...	...
Feb.	...	...	...	...	...	...	...	Aug.	...	...	...	...	...	...	...
Mar.	...	...	...	...	...	...	...	Sep.	...	...	...	...	...	...	...
Apr.	...	...	...	...	...	...	...	Oct.	...	...	...	...	...	...	...
May	...	...	...	...	...	...	...	Nov.	...	...	...	...	...	...	...
June	...	...	...	...	...	...	...	Dec.	...	...	...	...	...	...	...

SPECIAL DESIGNS AND SIZES MADE TO ORDER.

Send for our "Specimens of Calendars for 1895" and address

A. ZEESE & SONS, PHOTO-PROCESS ENGRAVERS AND  
ELECTROTYPERS,

300-306 DEARBORN STREET, CHICAGO.

# 1895 CALENDARS

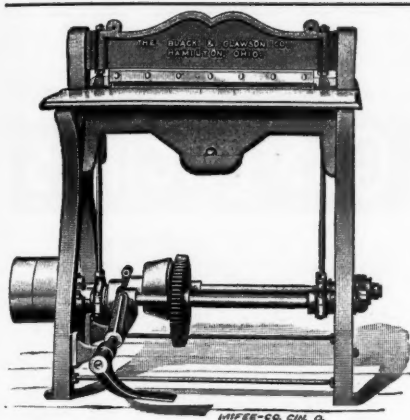
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DIAMOND  LINE....

Unexcelled for beauty and design. Price Lists on application. Full line of Calendar samples by express, \$3.00. We publish the largest line of Advertising Goods in the U.S. Send for our Catalogues. LIBERAL TRADE DISCOUNT TO PRINTERS.

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**KOERNER & HAYES,**  
Successors to and Proprietors of COSACK & CO.  
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The Black & Clawson Co's

 **PATENT POWER PERFORATOR**

Made in three sizes: 20-inch, 24-inch  
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Descriptive Circular and prices furnished on  
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HAMILTON, OHIO.

## The Murray Printing Machinery Co.

SUCCESSORS TO  
CHAS. T. MURRAY & Co.  
MANUFACTURERS OF



STEREOTYPE...  
ELECTROTYPE...  
AND ZINC ETCHING...

# MACHINERY.

224 and 226 West Fifth Street,  
KANSAS CITY, MO.



TRADE MARK.

SPECIMEN BOOKS  
FURNISHED ON  
APPLICATION.

PHILADELPHIA PRINTING INK WORKS.

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OFFICE AND WORKS:

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BRANCH OFFICES: { 47 ROSE STREET, NEW YORK.  
99 HARRISON STREET, CHICAGO.  
529 COMMERCIAL STREET, SAN FRANCISCO.

ALL GRADES OF TYPOGRAPHIC AND LITHOGRAPHIC INKS, VARNISHES AND PLATE OILS.  
BOOKBINDERS' INKS IN ALL COLORS.

## F. T. WIMBLE & CO.



Printers' Furnishers,  
Ink Makers,  
Wholesale Stationers,

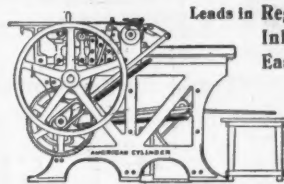
87 CLARENCE ST., SYDNEY,  
AUSTRALIA.

Agents for

THE INLAND PRINTER.

Copies of the paper on sale each month, and subscriptions received. Subscriptions 12s. per annum.

## "American Cylinder Pony"



Leads in Register,  
Ink Distribution,  
Ease of Running,  
Mechanical  
and Scientific  
Construction,  
and Economy  
in Price.

THE PROUTY CO.

Office, 334 Dearborn St., CHICAGO.  
FACTORY, 62 ILLINOIS ST., CHICAGO



C. W. CRUTSINGER,

MANUFACTURER OF

## PRINTERS' ROLLERS

—AND—

## COMPOSITION,

18 N. SECOND STREET

ST. LOUIS, MO.

Our Elastic Tablet Glue is the Best in the Market.

If you are interested in.....

## Advertising

you ought to be a subscriber  
to PRINTERS' INK: a journal  
for advertisers.

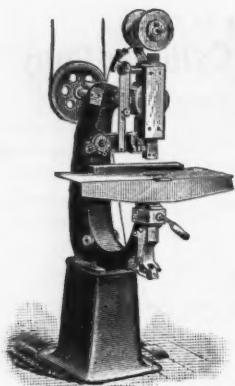
**Printers' Ink** is issued  
weekly, and is filled with con-  
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in the advertising business.

**Printers' Ink** costs only  
two dollars a year. A sample  
copy will be sent on receipt  
of five cents.

ADDRESS

PRINTERS' INK,

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## THE NEW JERSEY WIRE STITCHING MACHINE.

SIMPLE. DURABLE. ECONOMICAL.  
THE VERY BEST.

SEND FOR CIRCULAR TO

### J. L. SHOEMAKER & CO.

SOLE AGENTS,  
PHILADELPHIA, PA.

## 1895 JANUARY 1895

SUN. <small>First Quar. 4th.</small>	MON. <small>Full Moon 11th.</small>	TUE.	WED.	THU.	FRI.	SAT.
6	7	1	2	3	4	5
13	14	8	9	10	11	12
20	21	15	16	17	18	19
27	28	22	23	24	25	26
		29	30	31	<small>Last Quar. 17th.</small>	<small>New Moon 25th.</small>

## We Make Calendar Pads

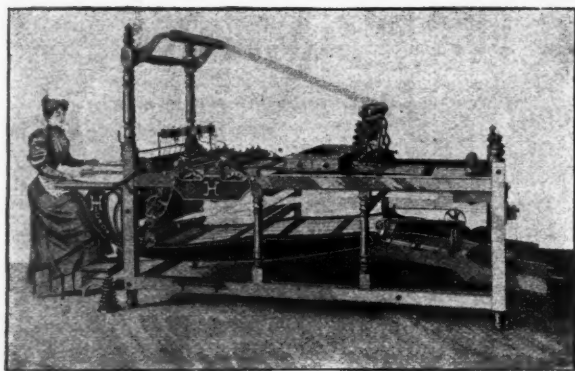
all the year round. We make them of different styles and different prices. You would understand why we are able to sell them so cheaply if you were to see our presses running. We print them from duplicate plates in such enormous quantities that the cost of the presswork is reduced to a minimum. Our catalogue and price list will tell you all about it.

**JAMES BATCHELAR,**

CALENDAR PADS FOR THE TRADE,

49-51 Ann Street, New York.

## THE VERY LATEST



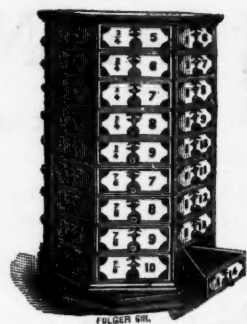
## 1894 "HICKOK" PAPER- RULING MACHINE

NO  
EXTRA CHARGES  
FOR  
IMPROVEMENTS.

HAVE YOU SEEN OUR **NEW**  
PAGING AND NUMBERING, PERFORATING AND  
DOING-ALMOST-ANYTHING MACHINES?

COMPLETE BINDERY OUTFITS.

THE W. O. HICKOK M'FG CO., HARRISBURG, PA.



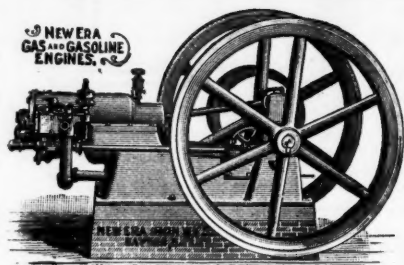
## Sort Cases.

Guaranteed  
for  
Durability.

Send for Circulars.

THE AMERICAN BOLT AND SCREW CASE CO.,  
DAYTON, OHIO.

## GAS ENGINES



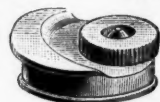
**PERFECT POWER** } Costing from 1/4 to 1 cent per  
H. P. actually used per hour.

For full particulars, address:

**NEW ERA IRON WORKS,**  
DAYTON, OHIO.

CREWS FAST TO TYMPAN.

## SOLID AS A ROCK



A New Style of Gauge Pin.

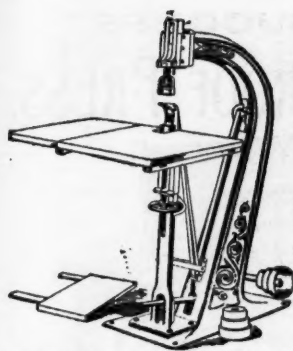
To find out about it, send to

**E. L. MEGILL,**  
60 Duane Street, NEW YORK.

## Lithographic Stones FOR SALE!

For sale, at a bargain, sixty-five second-hand lithographic stones, all in first-class condition, ranging in size from 7 by 9 to 24 by 34 inches. Must be disposed of at once. Can be seen at 212-214 Monroe street, Chicago. Call and make offer.

THE HENRY O. SHEPARD CO.



## Bates' Multiplex Numbering Machine

FOR PAGING AND NUMBERING.

Adapted to operate simultaneously two, three or more numbering heads, adjustable for check and order numbering, etc.

First-class mechanical construction. Greatly reduced prices. Send for circulars.

**BATES MFG. CO.**

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LONDON, ENG.—28-29 St. Swithin's Lane, E. C.

**BATES' AUTOMATIC  
NUMBERING  
MACHINE**  
FOR HAND USE.



## When you hear the wail,

### "OH! THAT HANO"

The wail of competitors and the oily-tongued drummers of competitors as they fall by the wayside, and the holed side, you will know that our flag is flying full in the breeze, and that the kickers are at the half mast stage of business life.

The days of "bum" carbon paper are going—the days of oily, smelly manifold books are going.

Do you like greasy, dirty, sticky carbon paper—the kind made by most of makers who have grown rich by working both ways, *i. e.*, by making the cheapest stuff and selling it for high prices.



## Chicago Envelope Glasp Co.

MFRS. OF PATENTED SPECIALTIES.

**Envelope Clasps** Best in the world. Anybody can put them on any envelope, in a moment transforming any envelope into a Merchandise or Brass Clasp Envelope.

**PAPER WALLETS.** Best in the market.

Most practical and unique Calendars in the market

## Advertising Calendars.

**Stationers and Printers** Can carry them in stock and print advertisements on them as needed.

These articles are patented and money-makers for the Trade. Write for samples and prices, using your own stationery or send business card so we may know you are entitled to discount.

ALFRED L. SEWELL,  
PRESIDENT.

CHICAGO ENVELOPE GLASP CO., 170 Madison St., Chicago, Ill.



## CARBON BLACK.

*Dunkirk, Eclipse and  
Keystone Brands*

FOR

**Ink Makers, Carbon Paper Manufacturers,  
Grinders, Etc.**

**C. J. OSBORN,**

140 MAIDEN LANE, - - NEW YORK.

*Write for Prices and Samples.*

**SUFFOLK ENG. CO.**  
BOSTON, MASS.

MAKERS OF

**FINE HALF-TONE AND  
RELIEF PLATES FOR  
CIRCULAR, MAGAZINE  
AND BOOK WORK.**

## Two Pointers.

Do not make your own orders for manifold books, even if you think you know how. We make books for you cheaper than you can make them in your own bindery—much cheaper—and so much better.

We will not try to steal your customers, for the principal reason that it does not pay. And all buyers can absolutely depend upon us in this respect as worthy of confidence. We want your trade, and once we get it, we are determined to retain it by doing the square thing.

**PHILIP HANO & CO.**

808-810 Greenwich St., - NEW YORK.  
315 Dearborn St., - - CHICAGO.

## Specimens from the De Montfort Press.

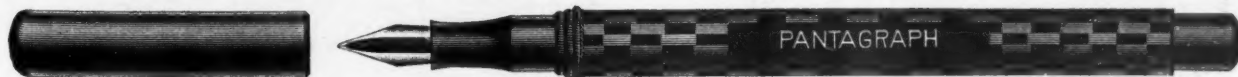
VOLUME VII.

### To keep in touch

with the progress being made in England in typography and presswork, American printers and pressmen should purchase a copy of "Specimens from the De Montfort Press," a magnificently printed specimen book 9 x 11 inches in size, bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. This work is a valuable one for the compositor and the pressman, giving as it does, such a variety of designs for ball programs, invitations, business cards, letter-heads, menus and other classes of jobwork, printed in colors, and with an index giving description of each job, the colors used and how obtained. Specimens of half-tone colorwork by various processes are also given. Price, postpaid to any address in the United States or Canada, \$1.10. Address orders to

THE INLAND PRINTER CO., 212-214 MONROE ST., CHICAGO.

## A FOUNTAIN PEN FOR ONE DOLLAR!



WARRANTED 14-K. GOLD.

Not a cheap pen, but straight goods, and sold as a leader at this **special low price**. Have you ever used a fountain pen? Now is your chance to get a good one at a low price. Indispensable for the printer, pressman, artist and for use at home, as well as for the banker, merchant, tourist, business man and student. Mailed, postpaid, on receipt of \$1.00.

We also carry Fountain Pens costing \$2.00, \$2.50, \$3.00, \$4.00, \$5.00, \$6.00, and Gold mounted at \$5.50, \$6.50 and \$7.50. Sent by mail postpaid on receipt of price.

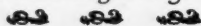
**THE HENRY O. SHEPARD CO.,** Printers and Stationers, 212-214 Monroe St., Chicago.

## J. MANZ & COMPANY ENGRAVERS

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Are you not often asked when figuring on Letter-Heads, Statements, etc., if Lithographed headings can be duplicated by process?

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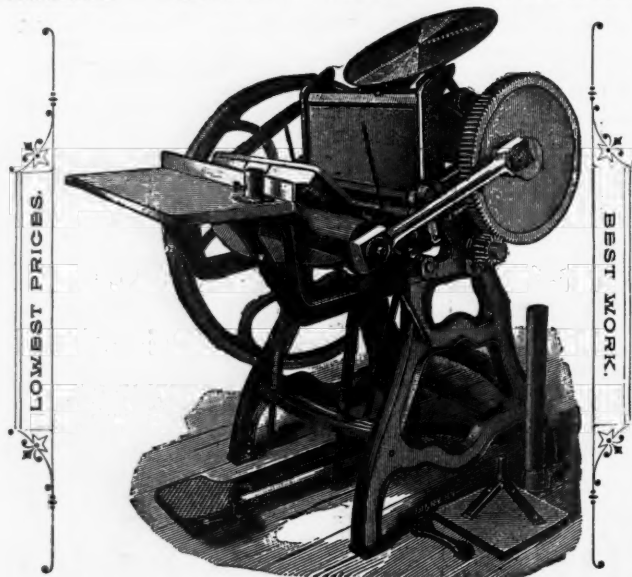
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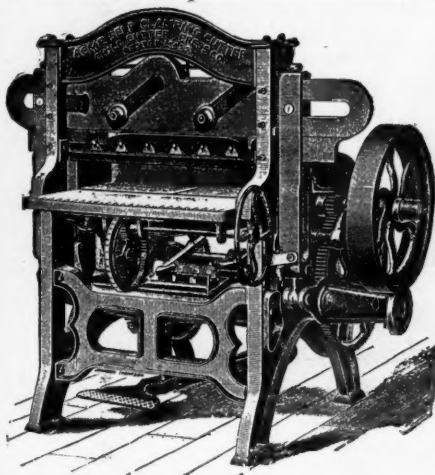
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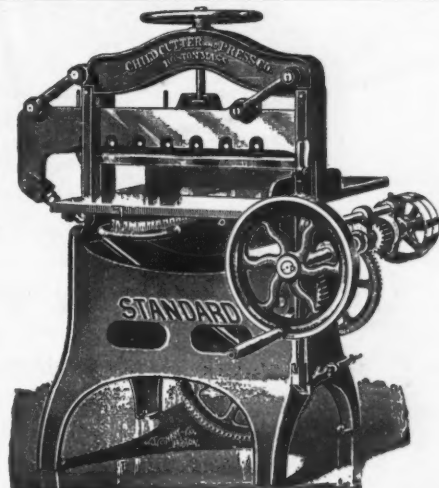
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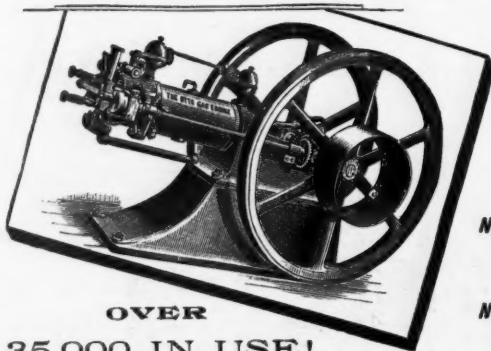
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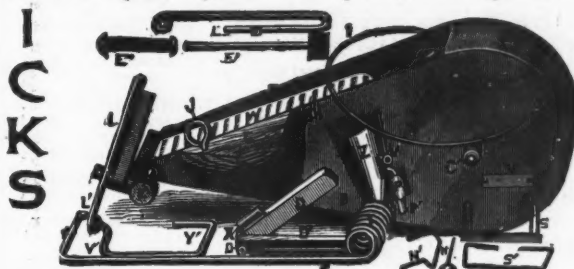


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### INDEX TO ADVERTISEMENTS.

	PAGE		PAGE		PAGE
American Bolt and Screw Case Co .....	292	Farmer, A. D., & Son, Type Founding Co ..	286	New York Steel and Copper Plate Co .....	297
American Paper Co .....	292	Folding Paper Box Company, The .....	295	Osborn, C. J. ....	293
American Process Engraving Co .....	294	Fourth Estate, The .....	303	Oswego Machine Works .....	210
American Typefounders' Co .....	218	Franklin Engraving and Electrotyping Co ..	299	Otto Gas Engine Works .....	296
Ault & Wiborg Co .....	Insert	Fuller, E. C., & Co .....	285	Paper and Printing Trades Journal .....	302
"Autocrat" Multicolor Device .....	Insert	Gally, M .....	217	Parsons Paper Company .....	303
Babcock Printing Press Manufacturing Co ..	214	Gane Brothers & Co .....	219	Patton's Popular Publications .....	302
Baltimore Engraving Co .....	291	Garden City Electrotyping Co .....	297	Printers' Ink .....	291
Barnhart Bros. & Spindler .....	224	Geyer, Andrew .....	303	Prouty Company, The .....	291
Batchelar, James .....	292	Globe Company, The .....	Insert	Prouty Company, The George W .....	221
Bates Manufacturing Co .....	293	Goss Lithographing Co .....	211	Queen City Printing Ink Company .....	208
Benedict, Geo. H., & Co .....	216	Grand Rapids Engraving Co .....	295	Reilly, D. J., & Co .....	200
Ben Franklin Company .....	284	Hamilton Manufacturing Company .....	287	Riverside Paper Co .....	202
Bingham Brothers Company .....	207	Hansen, H. C .....	203	Roberts, H. I., & Co .....	210
Bingham & Runge .....	213	Hano, Philip, & Co .....	293	Rockford Folder Co .....	222
Binner Engraving Company .....	291	Heinemann, Julius, & Co .....	390	Rowe, James .....	299
Black & Clawson Co .....	291	Hickok, W. O., Manufacturing Company ..	292	Royle, John, & Sons .....	280
Blomgren Bros. & Co .....	Cover	Hoke Engraving Plate Co .....	206	Sanders Engraving Company .....	284
British & Colonial Printer & Stationer .....	302	Holmes & Lind .....	202	Sheridan, T. W. & C. B. ....	215
British Art Printer and Lithographer .....	303	Hough, Franklin H .....	285	Shniedewend, Paul, & Co .....	221
British Printer .....	302	Howard Iron Works .....	208	Shoemaker, J. L., & Co .....	292
Brown Folding Machine Co .....	219	Illinois Engraving Company .....	299	St. Louis Photo-Engraving Co .....	285
Brown Paper Co., L. L. ....	201	Illinois Paper Company .....	202	Stationery World .....	303
Buffalo Printing Ink Works .....	209	Johnson, Chas. Eneu, & Co .....	291	Stimpson, Edwin B., & Son .....	299
Business Directory .....	300	Jones, J. M., & Co .....	206	Suffolk Engraving Co .....	293
Butler, J. W., Paper Company .....	Insert	Juergens Bros. Company .....	301	Superior Embossing Composition Company	284
Campbell Printing Press and Mfg. Co .....	223	Keith Paper Company .....	204	Taylor, Geo. H., & Co .....	203
Challenge Machinery Co .....	220	Kelton, M. M .....	203	Thomson, John, Press Co .....	212
Chambers Brothers Company .....	224	Kidder Press Manufacturing Co .....	222	Thorne Typesetting Machine Co .....	206
Chicago Envelope Clasp Co .....	293	Koenig, A. W .....	284	Trade Press .....	301
Chicago Paper Company .....	293	Koerner & Hayes .....	291	Truth .....	285
Child Acme Cutter and Press Co .....	285	Latham Machinery Co .....	205	Typographical Review .....	302
Combe Printing Company .....	284	Lloyd, Geo. E., & Co .....	221	Union Printer .....	302
Conkey, W. B., Company .....	206	Lockwood Howard, & Co .....	302	Van Allens & Boughton .....	288
Cowan, Alex., & Sons, Ltd. ....	303	MacKellar, Smiths & Jordan Foundry .....	Cover	Walden, Chas. C., & Co .....	302
Crosscup & West Engraving Co .....	224	Manhattan Typefoundry .....	221	Want Advertisements .....	283
Crutsinger, C. W .....	291	Manz, J., & Co .....	204, 294, 296, 297	Wells, Heber .....	297
Dean Linseed Oil Co .....	289	Mather's Sons Co., Geo. ....	223, 289	Welsh, Freeman & Co .....	295
Dexter Folder Company .....	289	McCoy, M. P .....	303	Wesel, F., Manufacturing Company .....	294
Dick, Rev. Robert, Estate .....	299	Megill, Edward L .....	292	Western Advertiser .....	303
Durant, W. N .....	285	Miehle Printing Press & Mfg. Co .....	Cover	Western Engraver's Supply Company .....	290
Eagle Printing Ink and Color Works .....	220	Montague, F. L., & Co .....	210	Weston, Byron, Company .....	304
Economy Manufacturing Co .....	205	Morgans & Wilcox Mfg. Co .....	206	Wetter, Joseph, & Co .....	210
Effective Advertiser .....	303	Moser-Burgess Paper Co .....	204	Whiting Paper Company .....	202
Electro-Tint Engraving Co .....	296	Murray Printing Machinery Co .....	291	Wimble, F. T., & Co .....	291
Elite Manufacturing Company .....	284	New Champion Press Company .....	294	Wolfe, M .....	211
Emmerich & Vonderlehr .....	211	New Era Iron Works .....	292	Woodruff's Eng. and Adv. Novelty House ..	285
Engraver and Printer .....	302	New Jersey Wire Stitching Machine Co ..	207	World's Paper Trade Review .....	303
Erie City Machinery Co .....	297	New York Bureau of Engraving .....	285	Zeese, A., & Sons .....	290
Evelyn Patent Tint Block Co .....	211				

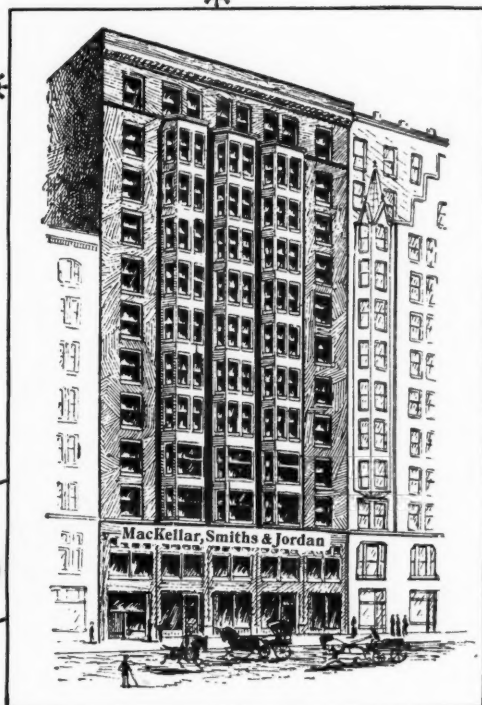




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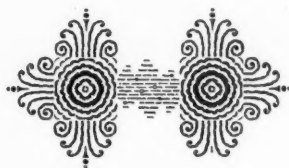
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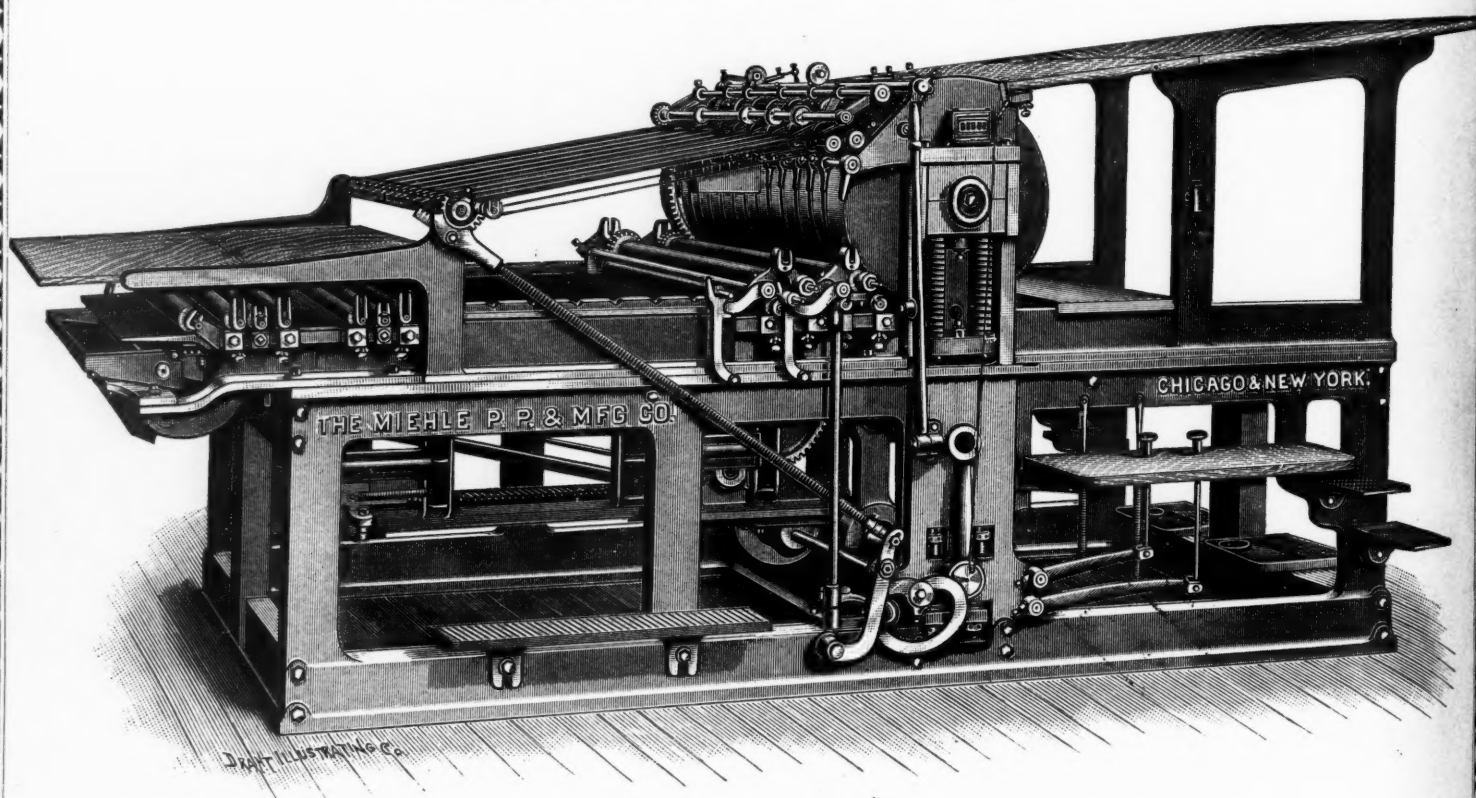
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